ABHIJÑĀNA-ŚĀKUNTALA OF KĀLIDĀSA

Edited with a Complete English Translation, Introduction, Notes and Appendices

R. D. KARMARKAR

THE
VRAJAJIVAN INDOLOGICAL STUDIES
22

ABHIJÑĀNAŚĀKUNTALA
OF
KĀLIDĀSA

Edited with a Complete Translation into English,
Notes (Critical and Explanatory)
Introduction and Appendices

By

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ज्ञाने सर्वं प्रतिष्ठितम्

CHAUKHAMBA SANSKRIT PRATISHTHAN
DELHI

DRAMATIS PERSONÆ

Men

Duḥṣanta—The Hero, King of Hastināpura
Vidūṣaka—Friend and Companion to Duḥṣanta, (Mādhavya)
Sarvadamana—Son to Duḥṣanta, (Bharata)
Śyāla—Brother-in-law to Duḥṣanta, Police-Inspector
Somarāta—Purohita to Duḥṣanta
Vātāyana—Chamberlain
Raivataka—A. D. C. to Duḥṣanta
Jānuka, *Sūcaka* } —Police-Constables
Dhīvara (*Fisherman*)—Accused of stealing the ring (Act VI)
Karabhaka—Queen-mother's messenger
Vaitālikas—Two Bards
Sūta—Charioteer to Duḥṣanta
Mātali—Indra's charioteer
Kaṇva—Kulapati of the Āśrama on the Mālinī river
(*Kāśyapa*)—Foster-father to Śakuntalā
Śārṅgarava, *Śāradvata* } —Two Pupils of Kaṇva, escort to Śakuntalā
Dauvārika—A. D. C. to Duḥṣanta
Vaikhānasa—Hermit in the Āśrama of Kaṇva
Hārīta, *Nārada* } —Pupils of Kaṇva
Two Śiṣyas—Who accompany the Vaikhānasa in Act I
Śiṣya—Introduced in the Viṣkambhaka (Act III)
Śiṣya— ,, in Act IV
Mārīca—Father to Indra and the gods
Gālava—His pupil
Sūtradhāra—Stage-Manager

Women

Śakuntalā—The Heroine, Daughter to Viśvāmitra and Menakā, Foster-daughter to Kaṇva
Anasūyā, *Priyaṁvadā* } —Her friends in Kaṇva's hermitage

Sānumatī—An Apsaras, Friend to Śakuntalā
Gautamī—Matron at Kaṇva's hermitage
Caturikā—Maid to the Queen
Vetravatī—Pratīhārī (A. D. C.) to the King
Parabhṛtikā } —Keepers of Royal garden
Madhukarikā }
Aditi—Mother of Indra and the gods, wife to Mārīca
Naṭī—Wife to Sūtradhara

Characters referred to

Durvāsas, Indra, Jayanta, Nārada, Kauśika, Mitrāvasu, Piśuna (Duḥṣanta's Prime-Minister), Vasumatī (Queen), Haṁsapadikā, Suvratā (Nurse in Mārīca's hermitage) Hermits and Hermit-ladies, Yavanīs.

A List of Abbreviations used

Kumāra—Kumārasaṁbhava
Mālavikā—Mālavikāgnimitra
Mālatī—Mālatīmādhava
Manu—Manusmṛti
Megha—Meghadūta
Mṛccha—Mṛcchakaṭika
Raghu—Raghuvaṁśa
Śāk—Śākuntala
Uttara—Uttararāmacarita
Vikram—Vikramorvaśīya.

IV. 1.35—The thirty-fifth line from the first verse in the fourth Act, *i. e.* the Roman figure represents the Act, the next Arabic figure the number of the verse and the last figure the line from the verse denoted by the Arabic figure.

प्र०—प्रथमचरण, द्वि०—द्वितयिचरण, तृ०—तृतीयचरण, च०—चतुर्थचरण.

PREFACE

It is now nearly thirty-two years since I published my first editions of Mālavikāgnimitra (1919) and Vikramorvaśīya (1920). The desire to edit the third play of Kālidāsa, the Abhijñāna-Śākuntala, had taken possession of my mind since then, but somehow I felt a strong diffidence to undertake that task without proper equipment (Besides, Prof. A. B. Gajendragadkar had already published his edition which at once became deservedly propular). In the meanwhile, I edited the Raghuvaṁśa (Cantos I–X, 1925), Kumārasaṁbhava (Cantos I–V, 1922), and the Meghadūta (1938). After having edited so many works of Kālidāsa, I was in a position to turn to Śākuntala, but circumstances which demanded greater attention to family affairs by me, made it impossible for me to take up that work till now. At long last, with my mind somewhat freed from worries, I have ventured to bring out this edition, when there are already so many editions of the play in existence.

I am glad, in a sense, not to have brought out this edition before, for I am more than convinced that plays like Śākuntala and Uttararāmacarita can be properly appreciated and interpreted by persons, older in years and rendered sober by varied experiences in life.

It does not appear probable that we should be lucky enough to secure any older Mss of the play than what we have now. Pischel's (1875) longer text and Cappeler's (1909) shorter text are models of what critical editions should be and not much light is likely to be thrown on the textual problem by manuscripts newly found. A good manuscript from Nepal has been recently acquired for the Bhandarkar Oriental Institute Poona, but I was not able to make use of it for this edition. But after all, as Cappeler has remarked, we cannot escape being eclectic in our determination of the text, nor have we any justification in sticking to certain recensions as such; we thus have to fall back upon what are called the dictates of 'Higher criticism' or 'Internal criticism,' as a last resort, and I have, to a certain extent, arranged my text accordingly. I shall be in a position

to be more definite in this respect, when the time comes for the publication of the second edition.

This edition is brought on the same lines as those of my editions of Mālavikāgnimitra and Vikramorvaśīya, and other Sanskrit dramas (these lines have been approved of by well-known scholars, both in India and Europe). A complete English Translation of the entire text has been printed just below the text for ready reference. The Translation has been made as literal as possible. Words for which there were no equivalents in the original but which were added to make the sense of the text complete or clearer, are put in rectangular brackets. Original Sanskrit words, which are more or less out-of-the-way or which are somewhat freely rendered or to the renderings of which attention is intended to be drawn, are enclosed in parentheses. In the notes all points which an ordinary student requires to be explained, are explained. Besides information on general topics is given occasionally. The Introduction deals with all aspects and view-points about the Śākuntala in detail. A comparison of the Śākuntala with the other two dramas of Kālidāsa is made with a view to giving the reader a proper perspective of Kālidāsa's genius as a dramatist. Very useful matter is covered by the various Appendices. My efforts are thus directed towards the goal of making the student understand his text and appreciate its author. I have no doubt by the use of this book, the student would be able to achieve both these objects.

It would be found that as regards the text, I am inclined to support the Bengali recension in a general manner, which has not received a fair deal, especially in Western India where the shorter recension is more in the picture, thanks perhaps to the popularity (or tyranny !) of the commentary of Rāghavabhaṭṭa.

It is with a heavy heart that I have decided to dedicate this work to the sacred memory of the late Principal A. B. Gajendragadkar who had been my sabrahmacārin and co-worker for nearly forty years and who was more than an elder brother to me. Just a week before he suddenly departed this life (8th November, 1947) we both had decided to jointly edit all the

works which had been edited by us individually, and many new ones. But Fate willed it otherwise. It was suggested to me more than once that I should abridge and revise Principal Gajendragadkar's edition of the Śākuntala. I toyed with the idea for some time, but on mature consideration came to the conclusion that I should bring out my own edition.

I have received very useful suggestions from Prof. Dr. R. N. Dandekar (Poona University), Prof. A. G. Mangrulkar (who also helped me in correcting the proofs) of the Sir Parashurambhau College, Poona, Miss Sulochana Nachane, Lecturer at M. S. University, Baroda and Mrs. Shilavati Oke (Research Department, Bhandarkar Institute, Poona). I thank them heartily.

The Managers of the Aryabhushan Press deserve my grateful thanks for the promptness with which they carried out the printing of this edition.

Poona
June, 1952

R. D. Karmarkar

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INTRODUCTION

I The Sources of Abhijñāna-Śākuntala

According to writers on Sanskrit dramaturgy, a Nāṭaka (a variety of Rūpaka which means 'drama in general') should have its subject-matter or plot well-known to the audience (नाटकं ख्यातवृत्तं स्यात्), so that it should be possible for the spectators to understand and to appreciate the drama without much trouble. In the case of other varieties of Rūpaka, like Prakaraṇa and others, the dramatist is allowed to have the plot even wholly invented by him. Sanskrit dramatists naturally turned their eyes for their plots to the two epics, the Rāmāyaṇa and the Mahābhārata, especially the latter whose author Vyāsa makes the justifiable boast that his work contains everything under the sun. The recitation of portions of these two epics and Purāṇas was a common feature on religious or festive occasions and the stories from them were sufficiently well-known to all. Kālidāsa is indebted to the frame-work of the plots of his two dramas, Vikramorvaśīya and Śākuntala, to the Mahābhārata and the Purāṇas (the Mālavikāgnimitra is more or less a historical play, dealing with the incidents in the life of Agnimitra who reigned about 100 B. C.). The dramatist is obviously expected to make suitable alterations in the original story, to suit dramatic exigencies or personal inclinations, and Kālidāsa has made use of this latitude to the fullest extent, so that his plots bear very little resemblance to the original, especially in the case of his drama Śākuntala.

The story of Duḥṣanta[1] and Śakuntalā is found in the Ādiparvan (chapters 63-69, in the Critical Edition of the Mahābhārata, published by the Bhandarkar Institute, Poona), and in the Padmapurāṇa (Svargakhaṇḍa, Bengali recension, published by Prof. Haradatta Sharma). There is no doubt that the Mahābhārata version was in existence before Kālidāsa's time. As regards the Padmapurāṇa version, it is difficult to

(1) We have, throughout our edition, adopted the spelling Duḥṣanta in place of Duṣyanta, following the Critical Edition of the Mahābhārata of the Bhandarkar Institute.

make any positive statement, because the story of Śakuntalā is not found in the Ānandāśrama edition of the Padmapurāṇa and it is well-known that many additions have been made to the Padmapurāṇa, as late as even the twelfth century A. D. Though the question whether Kālidāsa was indebted to the Padmapurāṇa, for his plot of the Śākuntala, may not be answered either way, a comparison of the two versions is bound to be interesting. Even in the case of the Mahābhārata version, the South Indian recension has made extensive additions here and there, though the main story is left untouched. We give below the main points (unimportant details or changes dictated by stage-requirements, are omitted) in the three versions of Duḥṣanta-Śakuntalā episode as given by Kālidāsa, Vyāsa and the author of the Padmapurāṇa :—

Kālidāsa-Version

(Act I) King Duḥṣanta, while pursuing a deer in the course of hunting, happens to come near the hermitage-precincts of Kaṇva. Some hermits there request him not to kill the deer as it was an आश्रममृग.

The King agrees, and receives a blessing from them that he would have a son who would be a Cakravartin. The hermits ask the King to go to the hermitage to receive hospitality from the daughter of Kaṇva who had been away to सोमतीर्थ to propitiate the inauspicious stars menacing Śakuntalā.

The King, divesting himself of his kingly attire, comes upon Śakuntalā and her friends watering the trees. He overhears their conversation, falls in love with Śakuntalā at first sight, meets the ladies, when a bee had started troubling Śakuntalā, and knows from Śakuntalā's companions that she was the daughter of Viśvāmitra, a royal sage and Menakā, an Apsaras, deserted by the mother and brought up by Kaṇva.

Duḥṣanta (whose real status becomes known to the ladies) is encouraged at this information, for there was no difficulty standing in the way of his marrying Śakuntalā, according to the Śāstric injunctions.

On hearing that an elephant in his escort had run amok and fearing that his soldiers who were searching for him,

would prove a nuisance to the people in the penance-grove, the King takes leave of the ladies.

(Act II) The King, engrossed in thoughts about Śakuntalā, is tired of hunting and gives orders to that effect. He requests Vidūṣaka to find some means by which he could go to the hermitage to make love to Śakuntalā. A deputation of the hermits requests the King to protect their sacrifices as the demons were troubling them, in the absence of Kaṇva. The King gladly consents, and sends Vidūṣaka with his retinue back to the Capital (to deputise for him at the festivity consequent on the breaking of the fast, for which he was invited by the Queen–mother). The King warns Vidūṣaka that his talk about love for Śakuntalā was not to be taken in earnest.

(Act III) Śakuntalā is laid up with love-fever; the King sees her at the bower, nursed by Anasūyā and Priyaṁvadā who find from Śakuntalā that she loved the King. They approve of it and ask Śakuntalā to write a love-letter to Duḥṣanta. The King who overhears all this now presents himself and requests Śakuntalā to marry him by the Gāndharva form of marriage. The lovers are left together, but Gautamī comes there to inquire after Śakuntalā's health and the King is unable even to kiss Śakuntalā.

(Act IV) The marriage is consummated and after a fortnight or so, the King returns to the Capital. On the same day he went back, the sage Durvāsas appeared at Kaṇva's cottage, demanding hospitality, when Śakuntalā was there alone, absorbed in her thoughts about Duḥṣanta. Durvāsas cursed her that her lover would not remember her. Anasūyā and Priyaṁvadā hear the curse and the former tries to persuade Durvāsas to receive their hospitality, but he refused to do that and was gracious enough to relent so that the curse would end when a token of recognition was shown to the person concerned. Anasūyā and Priyaṁvadā decide to keep the incident to themselves and not to inform Śakuntalā of the same.

Kaṇva, after a lapse of five or six months, returns from the Prsbhāsa-tīrtha, and an aerial voice informs him about the marriage and pregnancy of Śakuntalā. Kaṇva approves of the choice of Śakuntalā and decides to send her immediately to

Duḥṣanta. Śakuntalā is given a very hearty send-off by the inmates of the hermitage, including trees, deer, etc, and escorted by Gautamī and Śārṅgarava and Śāradvata (two pupils of Kaṇva), she leaves for the Capital. Kaṇva feels relieved like one who has returned the deposit entrusted to him, to the proper owner.

(Act V) While the King is talking to Vidūṣaka, a song sung by Haṁsapadikā is heard, wherein a taunt is conveyed to the King for having neglected her and preferred Vasumatī to her. The King asks Vidūṣaka to go to Haṁsapadikā and to appease her. News is brought to the King of the arrival of the party from Kaṇva. He receives them ceremoniously, along with the Purohita. Śārṅgarava then asks the King to receive Sakuntalā as his wife. The King under the influence of the curse denies all knowledge about her. Hot words follow; Śakuntalā then says that she would convince the King by showing him the token of recognition, but finds there was no ring on her finger. Gautamī suggests that it must have fallen in the waters at the Śacītīrtha. The King laughs in derision when Śakuntalā wants now to tell him of some incident known only to him and her. The King gets angry and says that he is not one of those sensualists who can be entrapped by wily women. Śārṅgarava ultimately decides to go back, leaving Śakuntalā there, saying to the King, "She is your wife, take her or abandon her". The Purohita then suggests that Śakuntalā should stay at his house till delivery, so that if she gives birth to a son having the characteristics of a Cakravartin, the King could admit Śakuntalā into the harem (as it had been told by astrologers that Duḥṣanta should have a son having the Cakravartin-marks). Śakuntalā leaves the court with the Purohita. Immediately after, the Purohita comes back and reports that Śakuntalā was carried off by a flash of light in the form of a woman near the Apsarastīrtha. The King shows indifference in the matter but his heart continues to trouble him.

(Act VI) About six years have elapsed since the repudiation of Śakuntalā; one day the police catch a fisherman trying to sell a ring engraved with the King's name. Not believing in the fisherman's story that he found the ring inside the belly of a *Rohita* fish caught at the Śacītīrtha, the Inspector of Police

takes the ring to the King who, immediately on seeing it, remembers the whole Śakuntalā-episode. Since then he has been feeling bitter remorse. He forbids all spring-festivities and in company of Vidūṣaka, tries to divert his mind by looking at Śakuntalā's picture drawn by himself and wants to make some additions there. Meanwhile, the Prime-Minister reports to him the case of a wealthy merchant Dhanamitra who had died in ship-wreck and was childless. The minister had suggested that his property should go to the State. At the thought that he himself had been childless and that one day the पृथ्वी also would pass to another not in his line, the King is very much dejected, and orders that inquiries be made whether any of the wives of Dhanamitra was pregnant and that the property should go to the child in the womb. On being informed that one of Dhanamitra's wives was big with child, the King passes orders accordingly and issues a general proclamation that the King would be in the place of any law-abiding relative lost by his subjects, and would give all possible help to them in their bereavement. He, however, brooding over his own childlessness faints at the idea that his ancestors must be weeping at the prospect of their libations being stopped after Duḥṣanta was dead. Just before this, the King had sent away Vidūṣaka with Śakuntalā's portrait as he was informed that Queen Vasumatī was going to visit him and the King, knowing the jealous temper of the Queen, did not want her to see the picture. A cry for help is heard from Vidūṣaka, and the King was informed that some evil spirit had taken Vidūṣaka on to the top of the Meghapraticchanda palace. The King hastens there, and is about to aim his missile at the invisible spirit, when Mātali, Indra's charioteer, makes his appearance. Mātali told the King that he had played the trick on Vidūṣaka, in order to rouse the spirits of Duḥṣanta who was found in a depressed condition by him, and that Indra wanted Duḥṣanta's help badly to destroy the Durjaya demons. The King immediately mounts the chariot with Mātali to go to heaven, having authorised his Prime-Minister, Piśuna to act for him in his absence.

(Act VII) Having defeated the Durjayas, and received the signal honour of sharing Indra's seat in the presence of all gods, Duḥṣanta on his way back to the earth stops at the

Hemakūṭa mountain to visit the sage Mārīca. On being informed that Mārīca was engaged in giving a discourse, and would not be free for some time, the King decides to wait at the Aśoka tree while Mātali goes to find out when Mārīca would be granting them audience. The King sees a boy dragging a whelp from its mother, in spite of the protests of two hermit-women. The King becomes unaccountably attracted towards the boy. The King comes to know that the boy was not the son of a sage but a descendant of Puru, and that his mother's name was Śakuntalā, but still the King was not convinced. The conviction came when one of the hermit-women excitedly said that the रक्षाकरण्डक of the boy was missing. The King seeing it fallen on the ground, moves on to pick it up, when the ladies ask him not to take it up just too late. The King learns from them that the अपराजिता herb in the रक्षाकरण्डक had magical powers so that it could be picked up only by the parents of the boy, or the boy; otherwise, it transformed itself into a serpent to bite the unauthorised person. The hermit-women go in haste to inform Śakuntalā of her good luck, as they were convinced that it was Duḥṣanta who was near them. Śakuntalā meets the King who makes a full apology and is forgiven by her. Mātali comes in to inform the party that Mārīca was free to see them, and they all go to see Mārīca and his wife Aditi. Mārīca blesses all the three and informs the King how he was not to blame, as it was the curse of Durvāsas that had caused all the trouble. All misunderstanding having been thus removed, Duḥṣanta with Śakuntalā and Sarvadamana returns to the Capital in high spirits.

Vyāsa-(Mahābhārata) Version

Duḥṣanta goes to the hermitage of Kaṇva along with his ministers and Purohita.

He enters the hermitage alone, is greeted by Śakuntalā dressed like a female hermit. Śakuntalā informs the King that her father Kaṇva had gone to collect fruit and he would be back in a short time.

On being asked, Śakuntalā narrates the story of her birth in detail. Duḥṣanta immediately asks her to marry him by the Gāndharva form of marriage.

Śakuntalā consents on condition that her son should succeed Duḥṣanta on the throne.

The marriage was consummated and Duḥṣanta returned to the Capital, after having promised Śakuntalā that he would send a big army to escort her to the Capital (All the while, however, he was afraid as to how Kaṇva would look at the whole episode).

Kaṇva returns after a short time ; by his divine power, he knows what has happened and assures Śakuntalā that her union with Duḥṣanta, though contracted without his consent, was not against religion, and that her son (Kaṇva knew that she was pregnant) would be a Cakravartin.

Śakuntalā then asks Kaṇva a boon that Duḥṣanta should remain religious-minded and not lose his kingdom.

Śakuntalā gives birth to a son *after three years.* Kaṇva performs his natal ceremonies. The boy grows rapidly and when only six years old plays with tigers, lions, elephants etc. The hermits named him Sarvadamana. Kaṇva then, thinking that the boy was fit for यौवराज्य, and that it was not fit for a woman to remain away from a husband's house, decides to send her to the King. Śakuntalā with her son approaches Duḥṣanta, and requests him to make the boy युवराज. The King, though remembering everything, refused to acknowledge her as his wife. Śakuntalā then reads a long sermon to the King, on the duties of the husband and sons. The King still persists in calling her a पुंश्चली and a wanton woman. Śakuntalā in the end says that she would have nothing to do with a liar like the King, and that her son would be, inspite of the King, a Cakravartin. Then an अशरीरिणी वाक् proclaims that Śakuntalā was right and the King should acknowledge his wife and son. The King is only too glad to do this and apologises to Śakuntalā for his not acknowledging her first, as he was not sure whether the people would like his act or not. Duḥṣanta makes Sarvadamana Yuvarāja, and names him Bharata who in due course becomes a great Cakravartin, and gives Kaṇva a thousand पद्मs at a Vājimedha sacrifice called Govitala.

The Padmapurāṇa Version

[कण्वशिष्यs are directly mentioned as requesting the King not

to kill the deer. No reference is found to the blessing given to the King.] Being thirsty, the King enters the hermitage and sees young hermit-ladies watering the trees. Śakuntalā talks to him and offers अर्घ्य; the King tells her of his name and status, and Śakuntalā requests her friend to tell the King about her birth. The King immediately asks Śakuntalā's hand in marriage, promising her jewels, ornaments, nay, the whole of the kingdom. Śakuntalā asks the King to wait till Kaṇva returned after having collected fruit. Duḥṣanta proposes immediate consummation of marriage, and Śakuntalā consents on condition that the son she would bear to him, should be युवराज. Duḥṣanta gives her his ring and returns to his Capital [This version contains the statements, found both in the Mahābhārata and Kālidāsa versions. It also states that it was Priyaṁvadā who persuaded Durvāsas to relent, by narrating to him how Śakuntalā was the wife of Duḥṣanta]. Kaṇva decides to send Śakuntalā in the seventh month of her pregnancy, to Duḥṣanta. Śakuntalā is also anxious to go to the King. The hermit-women deck her with various ornaments. Gautamī, Priyaṁvadā and two pupils, are the escort for Śakuntalā. On the way Śakuntalā meets with bad omens. At noon, the party reaches the Sarasvatī. Priyaṁvadā and Gautamī enter the water for a bath. Before dipping into the water Śakuntalā hands the ring given by Duḥṣanta to Priyaṁvadā. The ring drops into the water as Priyaṁvadā was tying it into her garment. Priyaṁvadā does not inform Śakuntalā of her loss; Śakuntalā also forgets to ask her about the ring. The members of the party then proceed on their journey to meet Duḥṣanta.

The two pupils of Kaṇva come to the Capital with the party and ask the Pratīhārī to report their arrival to the King. The King asks his Purohita to receive the party and inquire into the matter. The Purohita asks who the pregnant woman in the party was. The pupils tell him that she was Kaṇva's foster-daughter, and wife of Duḥṣanta. The Purohita excitedly goes back to the King with the information. The King replies that it must be some scheming prostitute. The Purohita says that she appeared to be a very respectable woman, and that the King at any rate should see her. The King consents and the pupils tell the King who they were. The King refuses to

accept Śakuntalā as his wife and the pupils curse him that he would feel great remorse, and they leave the court. Gautamī tries to persuade the King but in vain. Śakuntalā directly questions him, but the King under the influence of the curse does not remember anything. Śakuntalā then asks Priyaṁvadā to produce the token-ring, but she tells her how the ring was lost. Śakuntalā falls down senseless [Then follows almost word for word the MBh version, upto the Purohita's speech]. Menakā takes Śakuntalā off into the sky to the amazement of all in the court.

One day the King, while going through the Capital with ministers and Brāhmaṇas to inquire into the condition of the subjects personally, comes across a Police-man abusing and beating a fisherman, because he was suspected of stealing a royal ornament. The fisherman tells the King that he found the ring in the belly of the *Rohita* fish in the waters of the Sarasvatī. On seeing the ring, the King began to weep and fell down senseless. The Purohita and ministers bring him back to consciousness and ask him what it was all about. The King describes to them the whole incident in the hermitage of Kaṇva and begins to blame himself. The Purohita tries to comfort him, saying that wise men do not cry over spilt milk. While they are thus conversing, a spy comes and reports of the death of the childless merchant Dhanavṛddhi, by drowning in the sea, and of his ships loaded with jewels now becoming the property of the King. The King orders that the jewels be given to the pregnant wife. The King feels extremely uneasy at his own childlessness. In this way three years elapse, when the King is invited by Indra to destroy the demons who could not be defeated by the gods.

Having finished the job of destroying the demons, the King on his return journey goes to the hermitage of Mārīca, where he finds an old woman fondling a wonderful boy. The old woman seeing the King offers him a seat near her. The boy, however, plunges into the dense forest and brings back five lions, having tied them with creepers. The boy asks the old woman to tell him how many teeth the lions have. The King feels attracted towards the boy, when one of the lions breaks loose and begins to run. The boy pursues him and forcibly brings him back.

addressing him thus: 'What, do you think that you are near a Brāhmaṇa boy? I am a Kṣatriya, and a descendant of Puru. Do you not know this?' The King however does not think much of this, taking it to be just a बालभाषितम्. In the meanwhile, Kāśyapa who had gone out to bring *Kuśa* and *Samidhs* comes there and is pleased to see the King. He told him that the boy was the King's own son born of Śakuntalā who had been brought to him by Menakā. The boy could not be restored to the King earlier as his curse had not come to an end till then. Kāśyapa then asks his wife to call Śakuntalā whom he offers to the King. The King then takes leave of Mārīca, and returns to his Capital with his wife and son.

We are now in a position to understand what changes have been made by the poet in his plot and then to infer what was the purpose behind such changes. The Padmapurāṇa version seems to combine both the MBh version and the poet's version. Śakuntalā agrees to the marriage on condition that her son would be the युवराज, as in the MBh; but Kaṇva sends Śakuntalā to the King, in the seventh month of her pregnancy, with an escort as in Kālidāsa's plot (only Priyaṁvadā is added to the party and she tells of the loss of the ring due to her negligence to Śakuntalā in the Durbar itself). The recovery of the ring etc. is similar to that in Kālidāsa's version (only a few exaggerated statements being added), so also, in the last scene at the hermitage of Mārīca; the Padmapurāṇa verson makes Mārīca tell the King everything about Śakuntalā and Sarvadamana, before he meets Śakuntalā. The impression about the Padmapurāṇa version is inevitable that the writer of the Purāṇa knew in a general manner Kālidāsa's plot, and that he made use of the main characters in the play, not bothering himself about sticking scrupulously to details. Thus he thought that Priyaṁvadā (and not Anasūyā; because the general reader is likely to remember her, rather than Anasūyā) should also go with Śakuntalā (as it is customary, to send a companion with the bride, to the bride-groom's house), or that the King should meet the fisherman in the Capital, while going on his rounds to investigate the complaints of his subjects (like the Emperor

in the *Arabian Nights*) or that the boy should be described as handling roughly five lions instead of one, etc; the Purāṇa-writer, in fact, wanted to give a Purāṇic version and not a natural or realistic description of events. Taking into consideration also the fact that the Purāṇas came to be amplified and put in their present form during or after the days of the Guptas, the probability is that the writer of the Padmapurāṇa made use of Kālidāsa's plot to embellish the story of Duḥṣanta and Śakuntalā in his work.

Comparing the MBh. version with that of Kālidāsa, we find that one is as different from the other as chalk from cheese. In fact, it is possible to justify the statement that Kālidāsa has taken only the names of Kaṇva, Duḥṣanta and Śakuntalā from the Mahābhārata and nothing else. Thus in Act I, the whole of the charming scene where Duḥṣanta meets Śakuntalā, and falls in love with her, and the introduction of the lively Priyaṁvadā and the sagacious Anasūyā is made, is the creation of the poet. The whole of Act II owes nothing to the MBh., where the King and Vidūṣaka are introduced and the King is described as getting an opportunity to go back to the penance-grove to pursue his love-suit. Similarly Act III describing the meeting of the love-sick Duḥṣanta and Śakuntalā and its interruption by the arrival of Gautamī (as dictated by rules of dramaturgy) has nothing in common with the MBh. version. Act IV, which is generally described as the most appealing one, and which contains a natural realistic description of a bride going to the husband's house for the first time, the reading of which has wrung tears from the eyes of fathers for the last two thousand years, is entirely Kālidāsa's own. Act V, which describes the repudiation of Śakuntalā by the King, is conceived in a different vein altogether. Whereas in the Mahābhārata, the King pretends ignorance about having espoused Śakuntalā, Kālidāsa shows the King as acting under the curse of Durvāsas, thus increasing the pathos of the whole situation and enabling the audience to retain their high opinion of the hero, inspite of the harsh treatment meted out to Śakuntalā. As it was almost impossible for Śakuntalā to stay either at her father's or at the King's after the repudiation, the poet with unerring dramatic acumen, sends her to the heavenly regions by the hands of her

mother Menakā. In this way Act V can be regarded as the poet's own creation, both in its conception and execution. The incidents in Act VI, the miraculous recovery of the ring and the King's remorse and dejection at his childlessness, are all portrayed with the hand of a master and the poet is not indebted to any source for all this. The winding up scene at the hermitage of Mārīca, the romantic manner of the meeting of the lovers through their son, and the authoritative clearing up of all misunderstanding between them by Mārīca are similarly evolved by the poet out of his own brain. It would thus be true to say that beyond the names of the hero and the heroine, the poet has not made any material use of the Mahābhārata version. He has also created new characters, like the two friends of Śakuntalā, Anasūyā and Priyaṁvadā, the Vidūṣaka, the Police-men and others, which it would be difficult to forget.

As regards the Padmapurāṇa version, the similarities between the incidents described by the poet and those in the Purāṇa are many, but as has been pointed out above the Purāṇa appears to have made a rough summary of the plot of the Śākuntala, for the purpose of adding it to the Mahābhārata version somehow. We do not agree with Prof. Sharma who thinks that Kālidāsa has copied from the Purāṇa, the stories of Dilīpa and Raghu (for his Raghuvaṁśa), and of Duḥṣanta (for his Śākuntala).

The Kaṭṭhahāri Jātaka[2] describes the story of King Brahmadatta, which resembles the Mahābhārata version a great deal. It also refers to the ring though the purpose for which it is used is different. The story is briefly, as follows:—King Brahmadatta, while wandering in the forest in search of fruit and flowers, meets a girl, and immediately marries her. The girl at once feels that she has conceived, with the Bodhisattava himself in the womb. The King gives her a ring, asking her, in case she gave birth to a son, to bring the boy to him (if she gave birth to a daughter, she was to sell the ring for bringing

2 Some Jātaka stories are palpable distortions of the stories in the Hindu epics, by the Buddhist writers, the central figure in which is the Bodhisattava. It is curious to observe how some scholars who strain at a knat in the form of the absurdities in the Purāṇas, are ready to swallow the camel in the form of grotesque descriptions in the Jātakas.

up the daughter herself). She gave birth to a boy who, when grown up, was taunted by his play-mates, because he could not tell the name of his father. The girl then came to King Brahmadatta with the boy and the ring. Brahmadatta pretended not to know them and the girl threw the boy up into the sky, saying that if the King was the father of the boy, he would not fall down, and lo ! the boy remained in the air, supportless, and announced that he was the son of the King. The King then received the boy as his Yuvarāja, and the girl became the Chief Queen. Even if this particular jātaka is regarded as older than Kālidāsa, it is obvious that the poet has not drawn upon this source in any way for his plot of the Śākuntala.

Now, what could possibly be the purpose of the poet in making the changes he has made in the original story in the Mahābhārata ? He obviously wants to make the Heroine to approximate as much as possible to an unsophisticated girl of his own times, and as the title of the play implies, he wants the reader to interest himself in the doings of the Heroine, from beginning to end, in the three phases of her career—as a daughter, as an ardent lover, and as a mother. While the Mahābhārata story makes Śakuntalā appear not much different from a prostitute, and the King, a hypocrite caring for saving his skin and reputation, Kālidāsa's Śakuntalā is a Kulakanyakā who no doubt in a weak moment stoops to folly, lovely woman that she is, and finds too late that men betray, but is spared the last resort in such cases (as suggested by Goldsmith in his *Vicar of Wakefield*), viz. dying. Before she could be acclaimed as a Kulayuvati, she has to pass her days as a woman repudiated, and it is only with the combined effort of Kaṇva's penance and the good will of the Gods, that she is ultimately reunited with the King. The Śākuntala is thus, at once a warning and a guide to maidens whose highest ambition ought to be, according to the poet, to reach the glorious position of a Kulayuvati, an ornament to both the families, the mother of heroes, and highly esteemed of the husband !

II Critical Appreciation of the Play

All critics agree in saying that the Śākuntala is the best drama of Kālidāsa, wherein is displayed his dramatic genius and

art in all its glory. Here we find life-like descriptions of nature, dialogues carried on in the most natural manner, the inner feelings and emotions portrayed at length or just suggested according to the nature of the characters concerned, and above all, an appeal to the common man, which is irresistible in its intensity and leaves a permanent impress upon the mind of the reader. It is a glorious testimony to the poet's dramatic genius that the reader of the play forgets that he is reading about a king of supernatural powers, whose assistance is required even by the king of gods, and Śakuntalā, the daughter of Viśvāmitra and Menakā, a celestial nymph. He is convinced that the drama really unfolds the feelings, doings, and reactions of persons like himself under certain circumstances. The whole of the fourth Act, where Śakuntalā takes leave of her foster-father and other inmates in the hermitage, is absolutely unforgettable and the scene is experienced in actual life in India for the last two thousand years. The Śākuntala has been translated in almost all the principal languages of the world and has rightly taken an honoured place in world-literature.

In the case of a work like the Śākuntala it is always difficult to choose only a few incidents for praise, for fear of being unfair to others which are equally important. An attempt is made here to give only an indication to the reader, of the remarkable features in the drama, Act by Act.

In Act I, the poet introduces himself in the Prastāvanā in a charming manner, speaking of the great value he attaches to the verdict of the experts on his play. Then follows a life-like description of the chase of the deer by King Duhṣanta. The meeting with the Vaikhānasa, so casually taking place, is really the turning point in the King's career. His invitation to the King to visit the hermitage, although the Kulapati was absent, and his blessing to the King that a Cakravartin son would be born to him, give a clear indication to the audience of what is going to follow. The poet is a past master in handling his dialogues ; the conversation between Śakuntalā and her friends carried on in a jocular manner, about the topic of marriage and bride-grooms so uppermost in the minds of maidens all the world over, is very beautifully described, and the

thoughts of the King on seeing the ladies, his sudden entry in their midst and the reaction of such a visit are all properly described. In fact, the whole scene appears to be so perfect that it is well-nigh impossible to better it.

In Act II, things are described in a more or less conventional manner. The King opens his heart to Vidūṣaka and requests him to help in his love-affair with the hermit-daughter. Vidūṣaka, however, tries his best to throw cold water on the King's enthusiasm and ultimately the King asks Vidūṣaka to treat the whole thing as a joke for fear that he (Vidūṣaka) might carry the tale to the inmates of the harem. Little did the King realise that Vidūṣaka would take him at his word and keep mum over the affair. Even a lie uttered in jest does bring on its retribution in a strange manner.

Act III sees the fruition of the love between Duhṣanta and Śakuntalā. It is definitely realised by Śakuntalā's friends that more delay would mean danger to Śakuntalā's life and they therefore agree to her Gāndharva marriage with the King. They, however, are fully aware that what they were doing was wrong in principle, but they hoped that things would straighten themselves somehow. The lovers thus take a plunge deliberately on the spacious plea that it was not wrong to contract a love-marriage without waiting for the consent of the elders. If they had waited for the return of Kaṇva who would have been only too glad to give his consent to their union, nothing would have been lost, but their passion for each other got the better of their discretion and judgment, and their fervent but ungovernable love was bound to exact its penalty in full from them.

Act IV :—This is perhaps the most well-known Act in the Śākuntala; the detailed description of the send-off to Śakuntalā—from the preparations for the decoration of Śakuntalā to her final leave-taking on the out-skrits of the hermitage—is so life-like and natural that the truth of every word written by the poet is actually vouchsafed by the reader from his own experience. The scene where Śakuntalā asks her two companions to embrace her simultaneously and the very affectionate manner in which she shows her concern for the health of the

aged Kaṇva, are matters which can never be forgotten. This Act also contains the ideal piece of advice to new brides which *mutatis mutandis* deserves to be followed in the spirit at all times. It is not possible to select any particular passages in this Act for approbation, as nothing can be said to be superfluous or redundant in the whole Act.

Act V also is most effective on the stage. The crisis in Śakuntalā's life is portrayed in a very clever manner. Śakuntalā starts from the hermitage in very high hopes about being received as the Queen, fortified with the blessings of the elders, but is confronted with an entirely different situation at the Court. The King simply refuses to remember her or any association with her? Could there be a better instance of dramatic irony or perverseness of Fate? She pleads and pleads with the King, only to meet with scorn and derision. Finding that the ring (the token of recognition which would have convinced the King that she had been speaking the truth) was not forthcoming, she wants the King to hear the details of some incident that happened in strict privacy between them, when the King in cruel derision asks her to go on, remarking श्रोतव्यमिदानीं संवृत्तम्. Both Śārṅgarava and Śāradvata, strict disciplinarians that they were, are unable to show any sympathy with her; every body in the Court apparently regards her as the scheming temptress out to entrap the King into her snare. The cup of her misery is full. Declared publicly as an *utkulā* or *kulaṭā*, she could not possibly go back to her father, and her husband would have nothing to do with her! How is the poet going to solve her problem?. It must be said that the poet displayed his dramatic genius to the fullest extent, when he decided that Śakuntalā could no longer remain on the earth, where the 'unclean' people (as Śāradvata describes the citizens) had treated her most shabbily and that the only person who could possibly help a daughter in similar circumstances was the mother. And so Śakuntalā, to hide her shame from every eye on the earth, and to give repentance to her lover and to wring his bosom, was carried off to the heavens by her mother Menakā, far from the place of her earlier associations, to reflect upon her own conduct in peace and quiet till Fate willed it to relent upon her.

Act VI :—In Act V, the reader's sympathies were with Śakuntalā. In this Act, King Duhṣanta merits our sympathy and he gets it in full measure, as he is full of bitter remorse for the cruel treatment given by him to Śakuntalā though unintentionally.

In the Prelude at the beginning, we have a delightful scene, where the fisherman is caught by the Police. It is extraordinary to find that the Policemen in Kālidāsa's time were in no way different from the Policemen in our own times. There is the same policy of 'licking up and kicking down,' the abuse of the accused, the expectation of a *Buksheesa* (or, bribe), the drinking of liquor etc. In fact, the whole scene could have happened exactly as portrayed, in the capital of any State in India, before 1947! One of the Police-men remarks, when the fisherman was not only not sentenced to be hanged, but was given a handsome reward, that he was put on an elephant's back after being taken down from the stake (The reader would see that in Act V, Śakuntalā's case was exactly the opposite). It is hinted that the wheel of Śakuntalā's fortune has also gone round and that better days are in store for her.

The King's grief is described in a conventional manner and the poet makes Sānumatī a witness to the King's efforts to divert his mind by looking at Śakuntalā's portrait, in order that she might convey the news about the King's love for her, from her personal knowledge and not merely from hearsay. The sad case of the merchant Dhanamitra who died childless, reported by the minister, proves to be the last straw to break the camel's back and brings home to Duhṣanta his own childlessness, and the fear of the Puru race being extinct on his account makes him fall in a swoon. At this stage, Mātali comes on the scence and attacks Vidūṣaka, himself remaining invisible in order to cure the King of his nervousness and lethargy. The King in fury rises and wants to discharge his missile against the invisible miscreant, when Mātali presents himself and asks him in Indra's name to accompany him to heaven to fight with the Demons. The King immediately acts accordingly. The reader has a shrewd suspicion that this help rendered by Duhṣanta to the gods, was likely to do good to him also in some mysterious manner.

Act VII :—In the Vikramorvaśīya the meeting of the King and his son Āyus is described in more or less prosaic manner. In the Śākuntala, the meeting takes place in romantic surroundings and the various steps by which the King ultimately concludes that the boy seen by him in Mārīca's hermitage is his own son, are described in a very happy way. The final scene between the King and Śākuntala is also described with the hand of a master. And the play ends with the advice of Mārīca to Śakuntalā that she should bear no ill-will to Duḥṣanta, and with the poet's own fervent prayer to Self-born Lord Śiva, that there should be no re-birth for him (this wish of the poet possibly refers to the Śākuntala as being his last work, completed when he was old in years, and felt that his task on the earth was over) !

Kālidāsa is also a consummate artist. He knows how to clothe his thoughts in appropriate words with the use of Upamās Rūpaka and other figures of speech. Kālidāsa is described as the best user of Upamās (उपमा कालिदासस्य भारवेरर्थगौरवम्...) and the student would be able to satisfy himself of the correctness of this verdict by looking into any Upamās at random. The precept that ' sound should echo to the sense ' is nowhere better illustrated in Sanskrit literature than in the works of Kālidāsa. A glance at the metres used by the poet is sufficient to prove this. The use of metres like Mandākrāntā (the whole of the Meghadūta is in this metre), Hariṇī, Vaṁśasthavila, to portray the sentiment of pathos; of Sragdharā, Śārdūlavikrīḍita to clothe more or less serious thoughts; of Mālinī and Vasantatilakā to describe spontaneous feelings, and of Āryā (which is apparently Kālidāsa's favourite metre in dramas) to enunciate simple home-truths, would corroborate the truth of the above remark.

In the Mālavikāgnimitra, the poet has said नाट्यं भिन्नरुचेर्जनस्य बहुधाप्येकं समाराधनम् (a drama is the one common source of amusement for people in general), but mere समाराधन is never regarded as the aim of drama. As Mammaṭa, the author of Kāvyaprakāśa, has put it, a Kāvya has a number of प्रयोजनs (काव्यं यशसेऽर्थकृते व्यवहारविदे शिवेतरक्षतये... कान्तासंमिततयोपदेशयुजे), perhaps the most important of which is that it must instruct not by the issue of ordinances nor by direct sermonising, but in the manner of a loving wife. The reader must feel all the better or elevated

for having read or witnessed a drama, and if this is achieved without his being aware of it, indirectly, without any direct approach, so much the greater skill of the poet. रामादिवद्वर्तितव्यं न रावणादिवत्—you should behave like Rāma, and not like Rāvaṇa—such instruction, one ought to be able to get from a Kāvya. Every great poet is a teacher,—says rightly Matthew Arnold, and Kālidāsa, we think, has a definite message or instruction to give through his Śākuntala.

There is no doubt that Kālidāsa has been much influenced by the teachings of the Bhagavadgītā, and he echoes its principal ideas in his works. The Vaitālika in Act V says referring to the king—नियमयसि विमार्गप्रस्थितानात्तदण्डः (you punish those who take to the wrong path); the pupils of Kaṇva also say—कुतो धर्मक्रियाविघ्नः सतां रक्षितरि त्वयि; the fisherman in Act VI says—सहजं किल यद्विनिन्दितं न खलु तत्कर्म विवर्जनीयम्. The poet, therefore, wants everybody to follow स्वधर्म—duties prescribed by the Śāstras—and it was the bounden duty of the King to see that no one was molested while doing this. Kālidāsa thus implicitly believes in the words of the Gītā, स्वधर्मे निधनं श्रेयः परधर्मो भयावहः। and स्वे स्वे कर्मण्यभिरतः संसिद्धिं लभते नरः॥

Kālidāsa is often accused of having no broad vision and of not thinking about matters confronting the whole mankind or universe. Keith, for instance, says (P. 160, History of Sanskrit Drama)—'He shows no interest in the great problems of life and destiny....The admiration of Goethe...must not blind us to the narrow range imposed on Kālidāsa's interests by his unfeigned devotion to the Brahmanical creed of his time... Assured as he was, that all was governed by a just fate which man makes for himself by his own deeds, he was incapable of viewing the world as a tragic scene, of feeling any sympathy for the hard lot of the majority of men, or appreciating the reign of injustice in the world. It was impossible for him to go beyond his narrow range; we may be grateful that, confined as he was, he accomplished a work of such enduring merit and universal appeal as Śākuntala.' Keith's criticism is a good illustration of what is called 'damning with faint praise.' If indeed Kālidāsa shows no interest in the great problems of life and destiny, or is incapable of 'viewing the world as a tragic scene etc.' he hardly deserves to be called a poet, much less a

great poet. Fortunately, from the Śākuntala itself, can be found sufficient evidence to refute Keith's charges. The injustice done to Śakuntalā has its echo far above in the heavens and the gods themselves try to set matters right. Indra's father Mārīca advises Duḥṣanta to co-operate with Indra and the gods, so that the whole universe should be happy (तव भवतु बिडौजाः प्राज्यवृष्टिः प्रजासु त्वमपि विततयज्ञः स्वर्गिणः प्रीणयालम् VII. 34). The people on the earth should do their duty as prescribed by the gods (that is, the Śāstras) who would reciprocate by sending down timely rains etc. Kālidāsa thus not only thinks of the beings on the earth, but also the denizens of the heavens. It is true that Kālidāsa in common with the majority of Hindu philosophers and poets, does not regard the world as a tragic scene. It is the Buddhists who brought the idea of the world being full of misery to the fore-front and Kālidāsa obviously does not share their view. Even those Advaita philosophers who declare the world to be Mithyā, regard it in that light only from the esoteric point of view. They caution people only against this worldly existence being regarded as the be-all and end-all of life. For the very large majority of people, this world is a real place to be lived in, and this fact is well remembered by the Advaitins themselves; otherwise the great Śaṅkarācārya, the Prince of Advaitins, would not have cared to establish his famous Maṭhas at the four extremeties of Bhārata, to propagate his philosophical doctrines. It must be confessed, however, that the angle of vision with which Keith and people of his view, look at the problem of the world is fundamentally different from that of the orthodox Hindus whom Kālidāsa represents. To Kālidāsa, the world can never appear to be a tragedy; for the present life is not the last, but merely one stage on the journey; man still remains the architect of his own fortune; even if the present life is ordained by the *Karman* in the last life, it is possible to remedy any past mistake by good deeds now, so as to ensure a better life in the next birth. So ultimately the gods must appear to be just and virtue must ultimately triumph. To describe life as a tragedy is but to take an imperfect view of it and goes counter to the ultimate scheme of life; hence it is wisely laid down by Bharata, that tragedies should not be depicted on the stage. Again, Kālidāsa emphasises the necessity of securing harmony and

happiness in a Kula (and a number of Kulas constitute society) which, in his eyes, is the most important factor to be taken account of in society. The highest status for a woman to reach is the गृहिणीपद; a woman should not be an उत्कुला or आधि of the Kula. Kālidāsa rightly emphasises the purity of women and the stability of Kula as the *sine qua non* for the proper functioning of society as a whole. It would be seen that the Gītā also emphasises the proper observance of कुलधर्मs and जातिधर्मs. In order that a Kula must have solidarity within, the different constituents of the Kula must not act on their own, but in proper co-ordination. Kālidāsa, it is clear, does not look with favour upon the Gāndharva form of marriage which dispenses with the consent of the elders or the head of the family and the words of शारद्वत, अतः परीक्ष्य कर्तव्यं विशेषात्संगतं रहः । and नापेक्षितो गुरुजनः etc. of Gautamī (Act V) appear to be a euphemistic or indirect condemnation of love-marriages in general. Kālidāsa also wants to show that a woman's life is incomplete unless she becomes a mother. Śakuntalā, a lovely woman, may come in for repudiation, but Śakuntalā, a mother, could not possibly be repudiated The greatest disaster that can overcome a Kula is the presence in it of women going wrong. King Duḥṣanta is completely overwhelmed at the thought of the Paurava race becoming extinct, because he had no issue. To Kālidāsa, the Kula is the most costly treasure that has to be preserved at all costs.

Kālidāsa is a fatalist; but so are practically all poets and philosophers. There's a destiny that shapes our ends, rough-hew it how you will. Men must endure their going hence, even as their coming hither; ripeness is all–so also say Shakespeare and others. But fatalism does and should not come in the way of freedom of the will of the soul and this is amply illustrated in the ultimate reunion of Duḥṣanta and Śakuntalā, as a result of their suffering and remorse.

It appears to us, therefore, that Keith's above criticism is based upon a wrong appreciation of Kālidāsa's philosophy of life. The charge that Kālidāsa is insensitive to the hard lot of the majority of men or to the injustice in the world can also be shown to be not proven. We must not take into account only the plays written by Kālidāsa but also his other works—the

incomparable Mahākāvyas, and Meghadūta, to judge him properly. Beside the myriad-minded Shakespeare who brings within his compass the whole of mankind, with its vicissitudes of life, environment and behaviour, Kālidāsa does appear to confine himself to a narrow groove of court-life; but to offset this we have wonderful descriptions of nature in all his works and even the most humble characters, like the fisherman in the Śākuntala, are portrayed sympathetically. The very fact that the heroines of Kālidāsa's two dramas are not Kulayuvatīs (Urvaśī is a courtezan, Śakuntalā is the daughter of a courtezan), shows that Kālidāsa does not confine himself only to aristocratic high-brow life, but like the author of Mṛcchakaṭika wants to show that even the low-born can by their behaviour claim the same respect as those who are favoured by fortune in the matter of their birth. Śakuntalā has become a by-word with the ladies of Bhārata, and no one cares to inquire about her birth and family, so completely has the poet succeeded in describing her as a Kulakanyakā, misguided by an ardent passion.

Rabindranath Tagore says that Śākuntala was meant 'to elevate love from the sphere of physical beauty to the eternal heaven of moral beauty ... the poet has made the two lovers undergo a long and austere *tapasyā* that they may gain each other truly, eternally'. It is difficult to agree with Rabindranath wholly in the above appreciation. One may well ask, what was the *tapasyā* performed by the lovers? Śakuntalā stayed with her mother at the hermitage of Mārīca in ideal surroundings, passing her days in fondling her son. Her repudiation by the King was certainly rankling in her mind and though she might not have talked about it, one can easily understand what she must have been feeling all the while. But this can hardly be called a *tapasyā*—contrast with this the real *tapasyā* described by the poet in his Kumāra, which Pārvatī undergoes in order to secure Śiva. Similarly Duḥṣanta feels remorse, hardly for more than a fortnight. He also cannot, therefore, be said to have any *tapasyā* to his credit. Again, Rabindranath calls the second union as depicting the triumph of moral beauty over physical beauty. This comment also is hardly borne out by facts. All that happened was, both Duḥṣanta and Śakuntalā

realised that marriage is *not* an affair confined only to the lovers concerned (as is dinned into our ears by some politicians and social reformers now-a-days), but is a sacred union, which can be entered into with the consent and the blessings of the elders, in accordance with the conventions laid down by society, sanctioned by the Śāstras and hallowed by tradition, for the purpose of the continuation and preservation of the race. Duḥṣanta, it would be seen, is to the end conscious of physical beauty, as he addresses Śakuntalā as सुतनु when he apologises to Śakuntalā in Act VII. One can hardly imagine Kālidāsa describing the love between an aged couple. But Bhavabhūti could, as is clear from the Uttararāmacarita which contains the most well-known verse[3] in Sanskrit literature, describing true love. Kālidāsa had planned to deal with the classic illustration of a repudiated wife in his Raghuvaṁśa, hence he took for the plot of his drama the story of Sakuntalā, and not that of Sītā; and he wanted to show that things do not turn up so advantageously and easily in actual life, like the events in Mālavikā and Vikram.

Bhavabhūti, in his Uttararāmacarita, makes a deliberate attempt to improve upon Acts VI and VII of Śākuntala and he could be said to have succeeded in his attempt to place before the reader, vividly and in as great a detail as possible, the inner workings of the mind of a devoted couple who are forced by circumstances to be separated from each other. While Kālidāsa is content with a suggestion, Bhavabhūti provides a very lengthy detailed description for the reader; too much emotion, according to Kālidāsa, seals one's lips; according to Bhavabhūti, it only inspires a person to describe his feelings all the more. Both Kālidāsa and Bhavabhūti are great in their own way, and both have contributed to make the Sanskrit drama have an honoured place in the Dramatic Literature of the world !

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(3) अद्वैतं सुखदुःखयोरनुगुणं सर्वास्ववस्थासु यद्विश्रामो हृदयस्य यत्र जरसा यस्मिन्नहार्यो रसः । कालेनावरणात्ययात्परिणते यत्स्नेहसारे स्थितं भद्रं प्रेम सुमानुषस्य कथमप्येकं हि तत् प्राप्यते ॥ Act I.

III Śākuntala: the Last Play of Kālidāsa

By a comparison of the three plays, Mālavikāgnimitra, Vikramorvaśīya and Śākuntala, it is possible for us to fix their chronological order pretty accurately. About thirty years ago (1922), we made an attempt to fix the chronological order of Kālidāsa's works, in our paper of that name, read before the Calcutta Oriental Conference, 1922. That paper has been published in the proceedings thereof. We are aware that we cannot implicitly rely upon internal evidence alone, but in the absence of other evidence, internal evidence does assume great importance in such matters and may enable us to draw legitimate conclusions to a certain extent.

There is only one नान्दी verse in a long metre, in each of the three plays, glorifying Lord Śiva. In Mālavikā, the poet only requests that his तामसी वृत्ति might be removed, so that he might see सन्मार्ग; in Vikrama, he assures us that the Lord is स्थिरभक्तियोगसुलभ; in Śākuntala, he goes further still and says that the Lord is प्रत्यक्ष in His eight forms and that there could be no question of denying His existence at all. The statement in Śākuntala seems to have come from a deep conviction on the part of the poet, after a long period of devoted worship offered to Śiva.

The Prastāvanās of the three plays also point to the same conclusion. In Mālavikā,[4] Kālidāsa refers to his predecessors by name, in flattering terms, which suggests that he was apparently making his appearance as a dramatist for the first time. In Vikram[5], there is still the courteous reference to the older dramatists. In Śāk,[6] the poet introduces his play without any reference to them. Vikram is spoken of as an अपूर्व play referring to the peculiar nature of Act IV there; while Śākuntala

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(4) पारिपार्श्वकः— प्रथितयशसां भासकविपुत्रसौमिल्लकादीनां प्रबन्धानतिक्रम्य वर्तमानकवेः कालिदासस्य क्रियामिमां दृष्टुं कथं परिषदो बहुमानः।

सूत्रधारः— अये विवेकविश्रान्तमभिहितम्। पुराणमित्येव न साधु सर्वं न चापि काव्यं नवमित्यवद्यम्। सन्तः परीक्ष्यान्यतरद्भजन्ते मूढः परप्रत्ययनेयबुद्धिः ॥

(5) सूत्रधारः— मारिष बहुशस्तु परिषदा पूर्वेषां कवीनां दृष्टः प्रयोगबन्धः।

(6) सूत्रधारः— अद्य खलु कालिदासग्रथितवस्तुनाभिज्ञानशाकुन्तलनामधेयेन नवेन नाटकेनोपस्थातव्यमस्माभिः।

is a नव (new) play, which shows that Kālidāsa had already written some plays which were *known to the audience.* In short, it might be said that in the Prastāvaṇās to Mālavikā and Vikram, the Sūtradhāra introduces the *poet* to the audience, while in Śāk, he introduces a *new* or *recent* play of the author who has already made his mark.

In Mālavikā, Kālidāsa describes the sensual love of Agnimitra who is old enough to be father to the heroine, Mālavikā, and has a grown up son capable of leading an army against the Yavanas. Queen Dhāriṇī, the Chief Queen, and Irāvatī, a beloved of Agnimitra, are both introduced on the stage, and we are treated to a triangular contest as it were. In Vikram, Kālidāsa improves considerably upon his ideal of love, and gives only one rival in Queen Auśīnarī, to the heroine Urvaśī. But all the same, the love he describes in Vikram is something that is produced not by the depth, but by the tumult of the soul, to speak in the words of Wordsworth. Consider, for instance, the way in which the King's love for Urvaśī is described in the fourth Act. The King goes mad at the loss of Urvaśī and wanders about in the forest, asking every object, animate or inanimate, that he comes across, if his beloved was seen. The whole thing looks certainly ingenious, but does it not strike one as more or less theatrical and unreal ? The tremendous fuss which the King makes about his own state, defeats its own end by leaving the reader ultimately cold. Shallow waters make much noise and the reader fails to sympathise with the King whole-heartedly. The suffering in Vikram is again one-sided. Urvaśī apparently does not suffer at all. In Śāk, Kālidāsa describes how sensual and tumultous love is transformed into spiritual love on which the gods themselves threw incense, by silent suffering and proper repentance. He also shows how the love between husband and wife is more intensified, and ennobled by the love of progeny, without which it cannot be said to be complete. Obviously, Śāk, which teaches this lofty ideal, is the production of Kālidāsa at the height of his power, when he had become more sober, more experienced and more advanced in years.

In Mālavikā, Vidūṣaka could be said to be the most important character in the drama. He is introduced in every

Act and fully justifies his role as Narmasaciva of the King. In Vikram, he is not so active, is introduced only in three Acts, and enables the plot to advance by his bungling. In Śāk, Vidūṣaka is on the stage only in two Acts and never gets an opportunity even to see the heroine. This scant courtesy shown to Vidūṣaka also points to the conclusion that Kālidāsa realised in his later life that Vidūṣakas are square pegs in round holes, in works of serious import.

In Mālavikā, the ring with the serpent-seal is used to free Mālavikā from prison; in Vikram, the Saṅgamanīya gem brings about the union of the King and Urvaśī (who had been transformed into a creeper), but the same gem almost brings about the separation between the lovers; while in Śāk, the token-ring removes the cloud that had come between Śakuntalā and the King and paves the way for their permanent union.

In Mālavikā, the heroine has to pass one year in servitude (owing to her पूर्वसंचित); in Vikram, the heroine is transformed into a creeper; while in Śāk, the heroine is made to suffer for a long period of six years the pangs of separation from and repudiation by her lover. Kālidāsa apparently came to realise later that in actual life mistakes are not remedied or their authors allowed to go scot-free so easily, without the proper penalty being paid!

It must have been clear to the reader from what has been said so far, that Kālidāsa in his three dramas, has treated the same themes or situations, but in a different manner. The difference in the plot can somewhat account for this, no doubt, but in our opinion this also enables us to understand the order in which the three works came to be written.

The last verse (or the Bharatavākya[7]) in the three dramas puts the matter beyond doubt. In Mālavikā, the Bharatavākya contains the boast of Agnimitra that no calamities can occur in his kingdom so long he is the ruler. In Vikram, the poet hopes that there should be no opposition between Wealth and Learning in the case of the good; that is, in both these dramas, the poet is referring to mundane things or material prosperity;

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(7) Strictly speaking, the Bharatavākyas in Kālidāsa's plays do not satisfy the usual conventions about the Bharatavākya.

but in Śāk, he in a very solemn manner prays to Śiva for salvation and freedom from re-birth. This is not a mere accident, and we can almost certainly conclude from this that Śākuntala was the last work of Kālidāsa.

IV The Text of the Play

Broadly speaking, the Text of the Abhijñāna-Śākuntala seems to have been preserved in four recensions ;—

(1) The Bengali recension—This has been excellently edited by R. Pischel (Kiel, 15th June, 1876). Pischel says in his preface, ' My edition was finished on the 30th March, 1875, and I have not since then altered a single word in deference to the criticisms of any other scholar.' Pischel's edition refers to the commentaries of Śaṅkara and Candraśekhara. It is a model of what a critical edition should be.

Another useful edition representing the Bengali recension is one by Haridasa Bhattacharya of Calcutta.

In all there are 221 stanzas (as against 194 in the Devanāgarī recension) in Pischel's edition.

(2) The Devanāgarī recension (which is generally known as the shorter recension) is represented by the Nirnayasagar edition with the commentary of Rāghavabhaṭṭa, and Prof P. N. Patankar's edition (1902; this is also a scholarly edition which faithfully notes the different readings and makes a proper appraisal of the various manuscripts consulted).

C. Cappellar's edition, published in Leipzig 1909, is also a good European publication.

The Devanāgarī recension not only drops about 27 stanzas in the Bengali recension, but many a prose passage has been clipped and made shorter (apparently with a view to aiding the enactment of the play on the stage).

(3) Kashmiri recension : Dr. Burkhard in 1884 brought out this recension at Vienna. Barring a Praveśaka at the beginning of Act VII, this recension does not add anything to the Bengali recension, but is eclectic in its choice of readings, sometimes following the Bengali recension, and sometimes the Devanāgarī one.

(4) South Indian or Dravidian recension with the commentary of Nivāsācārya in Telugu characters. The Vanivilasa Press of Sri Rangam, has published an edition with the commentary of Abhirāma. On the whole, this recension may be said to differ not very much from the Devanāgarī one.

We have talked above of recensions of the play. Strictly speaking, we are not sure whether it is appropriate to use the term recension in connection with the variations in the text of the Śākuntala. After all, if we exclude the long passage at the end of Act III, in the Bengali recension, the other variations are not such as to justify the title recension to the different texts handed down to us in different parts of the country.

In the case of the Mālavikāgnimitra, such a problem does not arise; in the case of the Vikramorvaśīya, the question about the genuine nature of the large number of Prakrit verses in Act IV alone comes in, and it is now generally agreed that these passages which are not noticed by some well-known commentators are genuine and that they have considerable bearing on the stage-arrangements. Why should then the Śākuntala alone be regarded as having been subjected to the process of mutilation? According to some, the answer is the great popularity of the play itself. This means that in course of time, scholars in different parts of India presumably took the liberty of adding to or subtracting from the original text, according to their fancy. But in the case of a well-known poet like Kālidāsa this theory does not hold. Such changes could have been detected sooner or later and no one would ordinarily dare to take liberties with the work of a dramatist of established reputation. The superiority or otherwise of readings in a particular recension appears to be a matter of individual choice; no objective standard or mere manuscript evidence can be found as a safe guide. Pischel thinks that some readings in the Devanāgarī recension are no better than glosses on the Bengali text, and Lévi has proved that Harṣa and Rājaśekhara knew the Bengali recension in some shape. The Kāvyaprakāśa and the Sāhityadarpaṇa (two well-known works on Alaṁkāra) quote passages wich are dropped in the Devanāgarī recension. The long passage in the Bengali recension in Act III was presumably known to the author of the Sāhityadarpaṇa, and

it would be wrong to dismiss the passage as interpolated on the ground that the action there comes to a halt (but the dramatist *does want* the action to halt there as in the case of Mālavikāgnimitra Act III, or the Mṛcchakaṭika Act IV) or that the passage is erotic (there is actually nothing in the passage that offends against the very high level of decency ordained by the Nāṭya-śāstra; on the other hand, the description is very life-like and the poetic passages also look Kālidāsian). Weber has shown that some readings in the Devanāgarī recension are certainly better than those in the Bengali recension where also are to be found stanzas which merely repeat the substance in stanzas already there. In these circumstances, it is impossible to be dogmatic either way. The chances of finding older manuscripts do not appear to be rosy; hence the possibility of reconstructing the original text of the Śākuntala is rather remote. What is possible is to try to collate all available manuscripts (as has been done in the case of the Poona Mahābhārata edition) and to evolve a text in the light of higher criticism. Such a text is bound to be eclectic all the same. We have tried to apply some of the literary criteria in the preparation of our text in a few cases, but the task must await another favourable opportunity for being properly completed.

Bollensen had long ago suggested that the Devanāgarī version was the acting edition of the play revised for representation. Keith dismisses this view as not being very plausible, without giving any convincing reasons. We think that in the case of the Śākuntala, we are confronted with two versions of the play, an earlier one and the other a later one—both the versions being written by Kālidāsa himself. This was done not with an eye only to the stage-management, but because, the poet deliberately changed the original plan of the play, as he found it to be unsuitable after mature thought. It is not mere accident that out of 27 additional stanzas in the Bengali recension, as many as 20 are to be found in the first three Acts; that comparatively speaking, Acts IV–VII do not show very wide variation from the Devanāgarī, and Act VII does not contain more than one additional stanza ! It is more than probable that the poet had originally planned his Śākuntala on a different pattern but changed it after a lapse of perhaps many years (like Goethe

who wrote Part II of *Faust*, after an interval of more than forty years'). The scheme of the first three Acts, it appears to us, clearly shows that originally the poet had intended to make his Śākuntala a Five-Act play like the Mālavikāgnimitra and the Vikramorvaśīya.

V Was the Śākuntala originally intended to be a Five-Act Play ?

It has been admitted by all (and this has been pointed out by us in the Notes) that Kālidāsa is fond of repeating ideas, situations and characteristics whenever he gets an opportunity to do so in his works. A comparison of the Śākuntala with the Vikramorvaśīya would make it clear how the former closely resembles the latter in its construction. Thus :—

Act I:—In Vikram, the King rescues Urvaśī from the demon Keśin, falls in love with her at first sight, and is most unwilling to be parted from her.

In Śāk, the King goes to the rescue of Śakuntalā, when she is troubled by the bee, falls in love with her and his mind refuses to stop thinking of her.

In Vikram, Citralekhā is Urvaśī's particular friend; in Śāk, we have two friends (Priyaṁvadā and Anasūyā) for Śakuntalā.

Act II :—In Vikram, the King makes Vidūṣaka acquainted with his love-affair and asks him to find out ways and means of securing her.

In Śak, the same thing happens; the King luckily gets an opportunity to enter the penance-grove and to pursue his love-suit.

Act III.—In both Vikram and Śāk, there takes place the consummation of love, the friends of the heroine helping her to make up her mind to agree to the same.

So far, events have happened in the normal way in both the dramas.

Act IV:—In Vikram, Urvaśī is transformed into a creeper and the King becomes almost mad with despair on her disappearance, but the Saṅgamanīya gem brings about the union of the hero and the heroine.

Act V :—The same gem brings the boy Āyus to his parents, but threatens to separate the hero from the heroine once again, but that is averted through the grace of Indra.

Now there was nothing to prevent the Action of Śākuntala from being finished in just two more Acts, as in the case of Vikram. Thus, the first scene in Act IV describes the curse of Durvāsas, and mentions the antidote as well. After this the reader expects to know the reactions of Kaṇva, on his return, to what had happened in his absence. A long soliloquy on his part could have done this. Then his decision to send Śakuntalā to the King, and the description of her send-off would naturally bring the Act to a close. In Act V, the audience enjoy the repudiation scene (the Vidūṣaka also could have taken a part here, to contradict the King and to make the situation more tense), knowing full well that Śakuntalā had in her hands a ready remedy, and with the ring produced at the right moment, the drama could have ended with Act V. The poet could have described Priyaṁvadā as forgetting in her excitement to hand over the ring to Śakuntalā when she left for the Capital, and then coming post haste to the Capital and producing the ring in the court, like the machine-god in Greek plays, when things appeared very black from the point of view of Śakuntalā!

Thus the drama could have been finished in five Acts after the pattern of the Vikramorvaśīya. The long love-scene in Act III seems to be quite in order for a Five-Act Śākuntala. The poet had tried it in Mālavikā Act IV to a certain extent in Vikram, there was not much scope for it as the heroine was not a Kulayuvati; the youthful Kālidāsa does full justice to it in his Śākuntala, as the original idea was merely to describe the first meeting between ardent lovers, at great length. So, in the Five-Act Śākuntala, the first three Acts would naturally concern themselves with the growth and consummation of love; the fourth Act would hint at a hitch and a diversion and the fifth Act would show the removal of these impediments and set matters right.

Why was then the drama lengthened into seven Acts, the time of Action extending over seven years? Was Śakuntalā's

fault in not paying attention to the arrival of Durvāsas so great as to make her miserable for years and years? The King persuades Śakuntalā to agree to the immediate consummation of marriage on the specious plea (III. 22) that scores of maidens had married that way. Was Śakuntalā to be punished so severely for doing what was perhaps a normal procedure dictated by ardent love? It seems to us that Kālidāsa deliberately and after mature thought revised the original draft which made light of Śakuntalā's faults and practically let her scot-free, and gave us the present Seven-Act version with a message to maidens for all time, to point a moral and to adorn a tale. The purpose of the drama being changed, the long love-scene in Act III came to be drastically curtailed. What had appeared necessary and important to the youthful Kālidāsa now looked shabby in the changed context and this possibly accounts for the coming into existence of the shorter recension.

The beautiful scene in Act IV, where Śakuntalā is given a hearty send-off, could only have been written by Kālidāsa much older in years and the experience of so many years must have convinced the poet that in the interests of society at large, it is unwise to deal leniently with individual lapses. Śakuntalā, as she herself says again and again, was परवती (dependent upon Kaṇva); she had no right to dispose of herself; she had erred against the conventions of society. Luckily for her (as Kaṇva has put it, the oblation of the sacrificer with his vision obscured by smoke, fell into the fire itself) she made a good choice; but who could guarantee such a welcome event in all cases? In order, therefore, scores of Śakuntalās should not go wrong, Kaṇva's Sakuntalā ought to be taught a lesson—that is how the poet seems to have argued to himself. Even then Śakuntalā is let off lightly; for, barring the fact that she was separated from the King for six or seven years, she does not seem to have suffered very much (of course, she was नियमक्षाममुखी and धृतैकवेणिः), as her mother and the Parents of Indra himself were there to take care of her. All these considerations made the poet think of lengthening his drama. The addition of two Acts, without materially changing the original pattern, has naturally told on their construction. In the case of Act VI, especially, the construction leaves much to be desired.

There are too many exits and entrances of various characters; the scenes are so many moving pictures and the poet thinks more of the substance than the manner of presenting the same. In Act VII also, the closing scene where Mārīca and Aditi are introduced appears to be a tame affair. Anyway, it was an after-thought on the part of the poet to give us seven Acts instead of five for his Śākuntala.

In the first three Acts, the Śṛṅgāra (both Vipralaṁbha and Saṁbhoga) sentiment dominates as expected. But life is not influenced by the Sṛṅgāra *rasa* pertaining to the relations between husband and wife only; it is enriched and ennobled far more by the relations between father and son or daughter, which count for the stability of Kula and society. In order to draw pointed attention to this fact as well, the poet got out of the normal groove of a Five-Act Love-Drama and gave us a Seven-Act Drama which places before us a more or less complete picture of what an ideal household should be.

VI Some Episodes in the Play

(1) **The Curse of Durvāsas** :—This is the most important innovation introduced by the poet. In the MBh version, Duḥṣanta pretends ignorance about his marriage with Śakuntalā, as he was afraid of the censure of his subjects. But that lowers Duḥṣanta considerably in our estimation, as such behaviour is hardly better than that of a cad. In order to keep the character of the King as high as possible, and to provoke our sympathy for him, the poet makes use of the curse, by which the King forgets everything and the irony of the situation is brought home poignantly to the audience. And the whole incident is described in such a natural manner. We can easily imagine Śakuntalā engrossed in her thoughts about Duḥṣanta, not in a position to be aware of anything else, especially on the day when the King bade her farewell ; equally well can we imagine the proverbially irascible Durvāsas, ready to curse her without any thought. Kālidāsa is fond of making use of the curse-motif, as is clear from the fact that it occurs in all his three dramas and other works as well. in Mālavikāgnimitra, no actual curse is referred to, but there is the prophecy of a sooth-sayer that the heroine would be required to pass a year

in servitude. In Vikram, Urvaśī is transformed into a creeper owing to the standing curse pronounced by Kumāra Kārttikeya on those entering the Kumāra forest. The Meghadūta has its plot based upon the curse upon the Yakṣa by his master, Kubera. In Raghuvaṁśa, Dilīpa suffers on account of the curse for failure to pay proper respects to the divine cow (Sarga I), the Gandharva Priyaṁvada is transformed into an elephant as a result of the curse (Sarga V) and so on. In Mālavikā, the curse affects the heroine alone; in Vikrama, it directly affects the heroine and temporarily unhinges the mind of the hero. In Śākuntala it has a far-reaching effect both on the hero and the heroine, and evokes heart-felt sympathy for them.

(2) **The Song of Haṁsapadikā** :—At the beginning of Act V, the King is described as hearing a song by Haṁsapadikā who had been his special favourite for some time, wherein she taunted the King for having forgotten her and preferred Vasumatī to her. And this was just when Śakuntalā and the party from Kaṇva's hermitage had entered the Capital to pay a visit to the King. The audience for the first time get a glimpse into the real character of the King, who, they find, was not after all an angel and had feet of clay. Not that this makes the King less lovable, for, a perfect human being is a nuisance in the world. But the dramatic situation is beautifully conceived :—Śakuntalā coming with haste, full of hopes about being received with high marks of honour by the King, only to have them all dashed to the ground—this possibility is definitely raised before the minds of all by the song, curse or no curse. Vidūṣaka, whose presence in the court, at the time when Śakuntalā was given audience by the King, would have spoiled the dramatic action (because Vidūṣaka, even though he had not seen Śakuntalā could have reminded the King that he at any rate remembered that he had been spoken to by the King, about his love-affair in the penance-grove), is cleverly removed from the scene of action by being asked to go to Haṁsapadikā to pacify her, on behalf of the King. The song also creates a fore-boding in the King's mind and seems to counter-effect the curse of Durvāsas for the time being, by reminding him of certain unexplained associations.

(3) **The Episode of the Ring** :—It has been already pointed out above how Kālidāsa makes use of the ring-motif in all his three dramas (in different ways). The important feature about the ring is its loss and then its miraculous recovery. The curse of Durvāsas would have been quite inocuous, if the ring had not been lost. But the poet does not want the reunion of the lovers, till their passion had been purified by suffering and repentance, and hence the ring had to go astray, and it was perhaps due to Kaṇva's propitiation of the Deities at Somatīrtha, and to the interest in Śakuntalā's affairs taken by Mārīca and Aditi, that the ring was so miraculously recovered.

(4) **The Supernatural element in the Play** :—These elements can be conveniently divided into two categories :—(I) Those that do not actually affect the development of the plot, such as—(1) The supernatural powers possessed by Kaṇva (स्वाधीनकुशलाः सिद्धिमन्तः V. 14.3), so that the trees in the hermitage offer the gifts of silken garments, and the sylvan deities ornaments to Śakuntalā, or (2) the power of knowing anything by Praṇidhāna (VI. 1. 80) claimed by Sānumatī (who, however, does not make use of them) or (3) the presence of the demons hovering about in the sky for obstructing the sacrifices (referred to in III. 27) or (4) the description of the different wind-regions through which the King passes on his return journey from heaven etc. Whether we believe in these or not does not affect the main dramatic action; hence we need not take any notice of them. On the other hand, there are others which claim our particular attention, and some justification has to be shown for their introduction by the poet— (II) Thus, (1) an अशरीरिणी वाक् informs Kaṇva on his arrival from Prabhāsa tīrtha, of Śakuntalā being pregnant and of Duḥṣanta being responsible for the same (दुःषन्तेनाहितं तेजो दधानां भूतये भुवः। अवेहि तनयां ब्रह्मन्नग्निगर्भां शमीमिव ॥ IV. 4), and that this was in the interests of world-welfare. Now the introduction of this supernatural element solves the problem that was agitating Anasūyā's heart as to who was to inform Kaṇva of Śakuntalā's lapse; for, the expectation certainly was that Kaṇva would fly into a rage and create a scene on hearing of the same. But the अशरीरिणी वाक् by assuring Kaṇva that what had happened was conducive to भुवः भूति, makes him approve of it. But a supernatural element

should be resorted to only as a last resort, and must be regarded as a flaw in the construction of the play. In the present case, an appeal to supernatural element is hardly justifiable. In the first draft, perhaps it was not there; but when the poet decided to describe at length the condition of the hero after the removal of the curse, and to make the reader sympathise with him, the poet thought it fit to pass over Kaṇva's reaction (which could have been anything but favourable to Duḥṣanta) by requisitioning the services of a 'Voice without body.' (2) Another supernatural element introduced is the अपराजिता herb worn by Sarvadamana (Act VII), which used to transform itself into a serpent and to bite any one who touched it with the exception of Sarvadamana and his parents. This behaviour of the herb enables the King to know definitely that Sarvadamana was his son. Now the introduction of this supernatural element was hardly essential; the King could have known the fact from the lips of Śakuntalā herself, or from Mārīca. The poet appears to have introduced it to enable the reader to feel the romantic, unearthly atmosphere of Mārīca's hermitage on the Hemakūṭa, more effectively. (3) The seizure of Vidūṣaka by Mātali, while remaining invisible—there need be no adverse criticism of this as Mātali was after all a celestial and could be credited with the possession of supernatural powers. (4) The carrying off, of Śakuntalā by Menakā (स्त्रीसंस्थानं ज्योतिः as described in Act V)– This also can be justified on the ground that Menakā was a celestial nymph. In the same category would fall Gālava's travelling through the sky to inform Kaṇva of the reunion of Duḥṣanta and Śakuntalā, at Mārīca's command (Act VII). The different wonderful things and events referred to in the play, such as (1) the miraculous recovery of the ring, (2) the five-year old Sarvadamana playing with the whelp of the lion etc., cannot, strictly speaking, be classed as supernatural events They may be said to prove the truth of the adage that truth is stranger than fiction.

(5) **Vrata episode**:—In the Mālavikāgnimitra, the Chief Queen Dhāriṇī is described as being interested in fulfilling the *dohada* of the Aśoka that failed to put on blossoms at the proper time. But as she herself was unable to do that, she asks Mālavikā to act for her. Thus Mālavikā's observance of

this Vrata becomes ultimately responsible for her union with the hero, Agnimitra.

In the Vikramorvaśīya, the Chief Queen worships the moon and observes some Vrata (which her ready-witted maid calls 'प्रियानुप्रसादन', propitiation of the lover) to satisfy her conscience, and decides to withdraw all opposition to the King's union with Urvaśī.

In our play (Act II), Duḥṣanta's mother sends word to him that he should return to the Capital to be present at the feast commemorating the conclusion of some व्रत (called पुत्रपिण्डपालन in the Bengali recension). We are of opinion that the व्रत mentioned here must in all probability be (in conformity with what happens in Mālavikāgnimitra and Vikramorvaśīya) one observed by the Queen and not by the mother (the invitation to the King could naturally come direct from the mother). It may be the वटसावित्रीव्रत (in honour of Sāvitrī who rescued her husband Satyavat from the clutches of the God of Death, by virtue of this व्रत) observed by women with husband living on the full-moon day. in the month of Jyeṣṭha. This व्रत in no way helps the development of the plot, as in the case of the other two dramas of Kālidāsa, for the circumstances are entirely different. The Chief Queen and the ladies of the harem are entirely ignorant of the existence of a rival for them. The reference to the व्रत is intended only to show how Duḥṣanta was not fair to his Queen, in running after Śakuntalā. What ultimately sets matters right is another व्रत, viz. the long विरहव्रत (वसने परिधूसरे वसाना नियमक्षाममुखी धृतैकवेणिः ... मम दीर्घं विरहव्रतं बिभर्ति ॥ VII. 24) practised by Śakuntalā ever since her repudiation.

The poet has thus made use of the व्रत motif in all his plays.

(6) Laws about Inheritance and Punishment for theft

In Act VI, a very interesting case is submitted to the King for decision by the Minister. One Dhanamitra, a millionaire merchant, had died, with no heir left behind. The Minister points out that his estate should be declared as King's property in the circumstances (Dhanamitra was a much married man, and there were his widows, but they could not claim his estate). The King decides that further inquiries be made to find out if any one of his widows was pregnant, in which case the

estate would pass on to the (male) child in the womb. All this means that a widow had no right to inherit the husband's property.

In the same Act, the fisherman is caught by the Police in the act of selling a valuable jewelled ring, and he is suspected of having stolen it. The Police-men are quite sure that the fisherman would receive capital punishment in case the charge was proved against him. In the Vikramorvaśīya also, the vulture carrying off the Saṅgamaṇīya gem is described as आत्मनो वधमाहर्ता विहगतस्करः (a bird-thief carrying his own death and not the gem). This shows that the penalty for theft of a jewel was the extreme one, viz. death.

Both these cases involving laws about inheritance and theft of a gem are solved by Kālidāsa in accordance with the early Smṛtikāras like Manu and Āpastamba whose date is generally taken to be some period before the Christian Era. The later Smṛtikāras like Bṛhaspati and Yājñavalkya admit the right of the widow to be a co-sharer in the husband's estate. Similarly the later Smṛtikāras allow the imposition of a heavy fine for the theft of a gem, in lieu of the extreme penalty, at the discretion of the judge. It is possible to argue that Kālidāsa's acceptance of Manu and the early Smṛtikāras as authority on these points points to an early date (56 B. C.) for Kālidāsa. But this is not conclusive, as Kālidāsa can be reasonably said to follow Manu in describing ancient events, because he held him in very high estimation, and not necessarily because the laws laid down by him were prevalent in his own time.

VII Characters in the Play[8]

Ḍuḥṣanta

Duḥṣanta is a hero of the धीरोदात्त type (The Daśarūpaka defines a धीरोदात्त as महासत्त्वोऽतिगम्भीरः क्षमावानविकत्थनः । स्थिरो निगूढाहंकारो धीरोदात्तो दृढव्रतः ॥) and the poet has taken particular care to portray him in his best colours. He is handsome and of majestic appearance (Aditi describes him as संभावनीयानुभावास्याकृतिः VII. 26. 1; so also Priyaṁvadā चतुरगम्भीराकृतिः मधुरं प्रियमालपन्प्रभाववानिव लक्ष्यते I. 22.25). He destroys the demons, which Indra was unable to do, and rids the sacrifices of the presence of evil spirits

(8) Only salient features in the characters are pointed out here.

in Kaṇva's hermitage—this speaks volumes for his bravery. He falls in love with Śakuntalā at first sight, and the course of his love, from mere interest and admiration, to down-right hankering after her, is cleverly described by the poet. The efforts of Duḥṣanta to prove to himself that Śakuntalā was a fit lady to be married by him (after having already determined in his mind to have her) by referring to the testimony of the 'inner light or voice' (सतां हि संदेहपदेषु वस्तुषु प्रमाणमन्तःकरणप्रवृत्तयः । I. 19) are amusing, but these and also his duplicity in telling Vidūṣaka that his affair with the मुनिकन्या, was a joke, are certainly excusable in a lover. He has a high regard for sages and elders, is a votary of fine arts, painting and music, rules over his subjects justly, and regulates his conduct strictly according to the Śāstras. The remark of the प्रतीहारी [अहो धर्मापेक्षिता भर्तुः । ईदृशं नाम सुखोपनतं रूपं दृष्ट्वा को नाम विचारयति, V. 11.2–3] and the King's own remark अनिर्वर्णनीयं परकलत्रम्, V. 13 4 show that he has a strong moral character, and though a much-married man (in conformity with custom in those times) he seems to be on the whole performing his duties as a husband properly, in spite of the bickerings in the harem now and then. The very strong language used by him, in Act-V, while repudiating Śakuntalā, and the strictures passed by him on scheming women are justified, because Duḥṣanta was actuated by righteous indignation into defending his honour against unheard-of accusations. The Mahābhārata Duḥṣanta behaves in a similar manner, but with the full consciousness that Śakuntalā was right, and only with a view to covincing the people of his purity of conduct ultimately. Kālidāsa, by the introduction of the curse of Darvāsas, at once transforms the hypocritical self-centred cad of the MBh into an honourable dignified, and self-respecting gentleman. After the discovery of the ring, comes the revelation to him that the love between husband and wife is, at its best, only a small imperfect portion, that it can be perfected into a covetable whole only when it includes the love for children and duty to parents and elders as well. Duḥṣanta's love for Śakuntalā in the first three Acts, is undoubtedly sensual and of the earth, earthy; the feeling of love engendered in the hearts of the lovers in Act VII, after the lapse of years, and a period of suffering and purification, is the outcome of a union of souls, which alone can bring out all that is best in it.

Sakuntalā

As the title of the play directly mentions Śakuntalā by name, it is obvious that the poet wants us to regard her as the heroine of the drama, but she is far more than that. She stands presumably as a pattern of Hindu maiden who, by the force of circumstances, offends against the conventions observed in society and pays the penalty thereof in suffering and remorse, before being once again admitted as a worthy member in society. She is described as being very beautiful (as the daughter of a celestial nymph), loves trees and flowers and leads a simple life in the hermitage, in the company of the deer. She is bashful in the presence of strangers, talks not much, and sincerely loves her foster-father and has genuine sisterly affection for her companions, Priyaṁvadā and Anasūyā. Her voice, we feel sure, was soft, gentle and low, as in a woman. From the time she makes her entrance on the stage in Act I, she captivates the heart of the reader (as she did that of Duḥṣanta) and that impression continues right up to the end. She has plenty of self-respect too, as is clear from the exhibition of her wrath when unjustly repudiated by the King in Act V. Throughout this Act, although unqueened, she acts like a queen and daughter to a royal sage. She is thus altogether lovable; why is it then that she is made to suffer by the poet? A superficial answer would be: Fate was against her (रमणीयः खल्ववाभिर्विधिना विसंवादितः, VI. 12. 2-3, said by Sānumatī, or भवितव्यता बलवती, VI. 8A. 29, said by Vidūṣaka). Kaṇva had anticipated some trouble of the kind and had taken a long journey to Somatīrtha to propitiate her adverse Fate. But surely Fate is not something different from the sum-total of the effects of one's own *Karman.* Śakuntalā's unhappiness was the result of her own doing. As Gautamī puts it (नापेक्षितो गुरुजनस्त्वयानया न पृष्टो न बन्धुः। एकैकमेव चरिते भणामि किमेकमेकस्मै।] Śakuntalā did not consult her elders before she consented to the Gāndharva marriage, and the poet seems (through Śārṅgarava) to warn all अतः परीक्ष्य कर्तव्यं विशेषात् संगतं रहः V. 24), especially maidens against being too intimate with strangers, without proper inquiry and advice. A maiden has to consider not only her obligations to her lover; she has obligations to her parents, and to society as a whole, as well. To sacrifice every consideration at the altar of love is not

desirable in the best interests of society. A bad daughter or sister is not likely to be a good wife or a good mother. Śakuntalā failed to stand up to the high traditions of a Kuladuhitṛ who alone could hope to be a Kulayuvati later on, and so had to suffer.

It is absurd to regard Śakuntalā as merely a child of nature, because she is shown as living in a hermitage, and watering the trees and fondling the deer. Though an Āraṇyaka girl, Śakuntalā is sufficiently enlightened and clever (may be, because women are naturally clever and require no training, as mere man does) to know what is meant by love and its implications. Other times, other manners. Śakuntalās are to be found at all times and in all walks of life, ready to stoop to folly under the influence of passion, only to find too late that men betray. Kālidāsa's portrayal of Śakuntalā is, in our opinion, intended to serve as a warning to maidens in general.

Anasūyā and Priyaṁvadā

Anasūyā and Priyaṁvadā are the two 'inseparable,' completely devoted to Śakuntalā, and they are distinguishable by special traits of character, which are very cleverly depicted by the poet. In Act IV, Kaṇva addresses Anasūyā only by name (अनसूये भवतीभ्यां स्थिरीकर्तव्या शकुन्तला IV. 13. 6) while directing both of them to comfort Śakuntalā and in the same Act, in the Praveśaka, it is Anasūyā whose thoughts are presented to us in a soliloquy by the poet. All this shows that Anasūyā is slightly older of the two. It is she who is the first to become aware of her duty to a guest, when Duḥṣanta confronts the ladies in Act I. She goes to persuade Durvāsas to return. She appears to be a serious-minded girl, who takes her duties not in a light-hearted manner. Priyaṁvadā, on the other hand, as her name implies, is a talker, but one talking in a very agreeable manner. One is almost tempted to say 'To listen to her is liberal education'. It is very difficult to forget this sprightly racy girl, given to joking, a little shy at first in the presence of strangers, ready with her suggestions in times of difficulty, and emotional. Anasūyā one may afford to forget, but not Priyaṁvadā (The writer in the Padmapurāṇa men-

tions only Priyaṁvadā there, for, while making a brief summary of Kālidāsa's Śākuntala, no one is likely to ignore Priyaṁvadā). It is a great pity that we take leave of both of them at the end of Act IV and hear nothing of them thereafter. Śakuntalā, after her repudiation by the King, is a completely changed person and Anasūyā and Priyaṁvadā (who, it must be remembered, have to share some blame for Śakuntalā's downfall) have no place in the altered circumstances.

Vidūṣaka

The Vidūṣaka in the Mālavikāgnimitra is a very important character. He is introduced in all the five Acts and helps the King considerably in his love-affair. In the Vikramorvaśīya, the Vidūṣaka, though not helping the King in a very active manner, is able to see the heroine and talk to her and is also able to witness the union of the King with his son. In our play, Vidūṣaka is introduced only in two Acts, II and VI (out of seven Acts) and has not the opportunity of seeing Śakuntalā in the flesh, even once. He does not like the King's love-affair with a hermit-girl and believes the King when he is told that it was all a joke, not to be taken in earnest. The ladies of the harem, it seems, often man-handle him and he is shown in a very unfavourable situation, when seized by Mātali (though this device of Mātali actually cures the King of his lethargy). The great contrast between the Vidūṣaka in the Mālavikāgnimitra and the Vidūṣaka in the Śākuntala aptly distinguishes the two plays. Mālavikāgnimitra is a farce meant for whiling away one's ennui, with no serious teaching in view; while Śākuntala deals with serious problems bearing on the stability of society in the world, where Vidūṣakas have clearly no proper part to play.

Śārṅgarava and Śāradvata

Like Anasūya and Priyaṁvadā, the two pupils who formed an escort for Śakuntalā, furnish a contrast with each other. Śārṅgarava is prone to lose his temper quickly enough, and gives vent to his feelings in strong language; Śāradvata, though equally strong in his convictions is more considerate towards others. Śāraṅgarava regards the capital city with its people devoted to materialistic pleasures, as a house on fire;

Śāradvatā describes the people therein as unclean and untouchable. Both represent the stern type of asceticism that looks with contempt on material comforts and is on that account able to stand up to any mundane authority without fear or fervour and to call a spade a spade. King Duhṣanta must have got a shock of his life when he finds himself abused right and left by these two who talked without mincing matters.

Kaṇva

We have in Kaṇva a very sympathetic portrayal of an aged person who treats his adopted daughter as his own and is prepared to do anything to ensure her weal. He undertakes a long journey to propitiate her Fate. His approval of Śakuntalā's Gāndharva marriage with Duhṣanta appears to be somewhat of a Hobson's choice, but he exercises a great control over his feelings and rightly decides to send her to Duhṣanta immediately. His advice to the newly-wed bride, given in the immortal verse (शुश्रूषस्व गुरून् IV. 18) and further words of comfort embodied in अभिजनवतां भर्तुः श्लाघ्ये and भूत्वा चिराय, IV. 19 and 20 are worthy of being inscribed in letters of gold. His message to the King (अस्मान्साधु विचिन्त्य IV. 17 ...) shows at once his self-respect and worldly wisdom. The fact that it is usual even now (after a lapse of two thousand years) to inquire of a father who has just celebrated his daughter's marriage, whether he felt like Kaṇva, shows what a faithful portrait has been placed by Kālidāsa before his readers !

VIII Time-Analysis of the Play ; Place of Action

The Unity of Time, as developed by the Greeks and followed by the European dramatists later meant that the action of the play should be actually finished within the period of one day or twenty-four hours at the latest (the performance of the play on the stage would require about four hours). The idea underlying this was that the audience should not be required to put too much strain on their imagination and the stage-action should approximate as far as possible to the real action. Bharata's Nāṭyaśāstra also seems to have contained some such direction, but Sanskrit dramatists (like the English dramatists headed by Shakespeare) simply ignore this conception of Unity of Time, as they found that it was quite an

unnatural and unwarranted restriction on the working of their dramatic genius.

By the Unity of Place is meant that the action in an Act should take place in one and the same place throughout; there should not be constant shifting of the place from scene to scene. This Unity also is simply ignored by dramatists in general, both Eastern and Western. Kālidāsa observes this Unity somewhat in the Mālavikāgnimitra, but completely violates it in the Śākuntala.

The Time of action of the Śākuntala can be fixed pretty accurately as follows :—

Act I: The main action takes place within the precincts of the hermitage of Kaṇva on the river Mālinī, about fifteen miles from Hastināpura, Duḥṣanta's Capital. The action starts with the representation of Duḥṣanta following the deer, about three or four miles away from the hermitage; he meets the Vaikhānasa just outside the precincts, then enters the hermitage-grounds and meets the heroine and her friends in the grove of trees, about a couple of hundred yards from the hermitage proper.

The time appears to be about 4 P.M.–6 P.M. in the month of Jyeṣṭha (June). The Vaikhānasa tells the King that he was going out to bring the *Samidhs*; this he could do only after the morning and mid-day sacrifices are over. The reference to the जलार्द्रवल्कलs, also shows that the garments must have been washed after the mid-day bath and other duties were over. The end of the Act refers to the evening time (परिणताह्णप्रकाशः, I. 29) not directly, it is true, but the poet seems to refer to the actual state of things thereby.

Act II: The action takes place in the King's camp, about a mile away from the hermitage.

The time is the morning of the next day, as is clear from the speech of the Vidūṣaka, ह्यः किलास्मास्वहीनेषु... शकुन्तला... दर्शिता (II. 0. 21). At the end of the Act, there is a reference to the observance of a fast of which the पारणा (the feast on the occasion of the breaking of the fast) was to take place on the fourth day (आगामिनि चतुर्थदिवसे II. 17-18). This looks like the present

वटसावित्री पूर्णिमाव्रत (which involves a fast for three days, and is observed by ladies with husband living ; the King's mother sends the invitation to the King, but the fast was apparently observed by the Queen) which is observed from the 13th of the bright half, to the full-moon day in the month of Jyeṣṭha. If this supposition is correct, then the day would be the 13th of Jyeṣṭha (and the 12th of Jyeṣṭha for the action in the First Act).

The Interval between Act II and Act III: A fortnight seems to be the interval. Both the hero and the heroine are described as having become noticeably lean during this period.

Act III: The Scene in the Viṣkambhaka is laid in the precincts of the hermitage, and the Main Scene in the *Vetasa* bower on the Mālinī, not far from the hermitage proper.

The time is again about 4 P. M. to 7 P. M. The King speaks of intense heat at the beginning and we have expressions like अनिर्वाणो दिवसः उपस्थिता रजनी, and सायंतने सवनकर्मणि ... at the end.

The interval between Act III and Act IV also appears to be about a fort-night. The *iṣṭi* referred to in the Prelude to the IVth Act by Anasūyā is probably the sacrifice on the Darśa or Amāvāsyā of the month of Jyeṣṭha.

Act IV: The incidents in the Prelude to Act IV take place very near the hermitage proper, and those in the Main Scene within the precints of the hermitage, up to the boundary of the lake (a distance of not more than half a mile).

The time of the Prelude Scene :—It is the morning of the day on which the King left the hermitage after having completed the task for which he was invited.

The interval between the Prelude and the Main Scene is about five months. For, in the Main Scene Śakuntalā is described as आपन्नसत्त्वा (IV. 33. 1) and showing definite signs of pregnancy (अभिव्यक्तलक्षणा VI. 19.6)

The incidents in the Main Scene take place on the full-moon (or the next) day of Kārttika (November), as the pupil describes both the sun and the moon being visible in the sky in the early morning. The time is approximately from 7 A. M.

to 9 A. M. (the expression युगान्तरमारूढः सविता. shows that it is 9 A. M. when Śakuntalā and the party actually leave the hermitage-precincts).

The interval between Act IV and Act V appears to be one day. Kaṇva's hermitage was about fifteen miles from Hastināpura. And Śakuntalā, in somewhat advanced state of pregnancy could not have walked the whole distance without any break. Kālidāsa apparently does not furnish us with any details in this connection, probably because they do not affect in any way the main incident.

Act V: The incidents in Act V take place first in the Royal palace itself (in a room near the Music-hall), and then in the Fire-sanctuary.

The time appears to be from 9 A. M. to 11 A. M. in the morning. The Kañcukin definitely says that the King had just left the judgment-seat (V. 3.1 According to the Dśakumāracarita, the King occupies the धर्मासन or कार्यासन from 7-30 A. M. to 9 A. M.) when the party from Kaṇva's hermitage arrived. The expression शयनभूमिमार्गमादेशय (V. 30.5) at the end, does not mean that the King wants to sleep or that it was evening time (It simply shows that the King was dead tired and wanted to be left alone to muse over what had happened in solitude). Some think that the action takes place in the afternoon from 2 P. M. to 6 P. M., and that Śakuntalā and the party arrived at the court on the same day. (after walking the whole distance from 9 A. M. to 1 P. M.). this does not appear to be reasonable. It is better to assume that Śakuntalā and the party arrived at Hastināpura the day before after having made a long halt at the Śacītirtha on the way. It must be confessed, however, that this could be only a guess.

Act VI: The Interval between Act V and Act VI must be more than six years (for Śakuntalā's son Sarvadamana is described as being grown enough, to play with the whelp of a lion).

The incidents in the Praveśaka take place in the suburbs of Hastināpura where the fisherman is caught. The Policemen and the fisherman wait at the city-gate while the Inspector goes to see the King. All of them later visit a liquor-shop.

The time appears to be evening (about 5 P. M.).

The incidents in the Main Scene take place in the Mādhavī bower in the Royal garden and later at the Meghapraticchanda palace. The time is an afternoon in the spring season which had just commenced.

Act VII : The interval between Act VI and Act VII must be at least a week or so (King Duḥṣanta defeats the demons, is feted for his brilliant victory by Indra, then starts to return to the earth. All this could not have been done in a shorter time).

The poet uses the expression पूर्वेद्युर्दिवमधिरोहता (VII. 5.1), which would show that the King had gone to the heaven only *the day before* and we would have to suppose that all the incidents—(1) the defeat of the दुर्जय gang, (2) ceremonial public honour done to Duḥṣanta, (3) panegyrics composed, glorifying the King's exploits all over the heavenly region, and (4) the King's return to the earth—all this was over within less than twenty-four hours ! To get over the difficulty we have suggested that we should understand by पूर्वेद्युः not 'yesterday,' but 'the other day' (similar expressions are used in the Vernaculars to signify a vague period of time).

The incidents take place in the beginning in the two wind-regions Pravaha and Āvaha above the earth on the way to Svarga-loka, then in the hermitage of Mārīca on the Hemakūṭa.

The time seems to be evening as Mārīca is described as being engaged in giving a discourse to the ladies.

Thus the incidents in the play begin and end in the evening in a hermitage, but the beginning is associated with a hermitage on the earth on the Mālinī river (तपोवन) (which was unfortunately converted into an उपवन by Duḥṣanta) and the end comes in the holy, peaceful atmosphere of the hermitage on the Hemakūṭa mountain, sanctified by the presence of Mārīca and Aditi, the parents of the King of Gods !

IX The Title of the Play

The play is called 'Abhijñāna-Śākuntala' (or, Abhijñāna-Śakuntala), meaning that it describes incidents where

Śakuntalā (who had been forgotten by some one) came to be recognised by means of a token of recognition. This, in fact, is in a nutshell the story of the play and the poet has named the play properly as is shown below:—

(1) The token is the King's ring. It enables Anasūyā and Priyaṁvadā to recognise the King in the First Act.

(2) The ring is given to Śakuntalā when he leaves her in Act III (as mentinoned in VI. 12) and the Friends of Śakuntalā know full well its value as a means of recognition (Anasūyā's speech, in Act IV) and actually draw Śakuntalā's attention to that fact.

(3) The ring however is lost, (the poet purposely does not allow Priyaṁvadā and Anasūyā to accompany Śakuntalā to the Court) and it is not available when very badly wanted by Śakuntalā to convince the King in Act V.

(4) The ring is miraculously recovered after a lapse of several years in Act VI, and it completely metamorphoses Duḥṣanta's life, and the reader knows that every thing would come out well in the end.

(5) In Act VII, the King wants Śakuntalā to wear the ring once again, but Śakuntalā, once bitten, twice shy, politely refuses the offer and asks the King to wear it himself (न अस्या विश्वसिमि etc.)

Excepting the incidents in Act II, the ring thus directly or indirectly influences the events in the drama throughout. In the Mālavikāgnimitra also, Kālidāsa makes use of the ring with the serpent-seal for the development of the plot. It figures there in Act I, and Act IV only, but cannot be said to be dominating the plot throughout. In the Vikramorvaśīya, the Saṅgamanīya gem is introduced in Act IV and in Act V, but there the gem enables the King to secure Urvaśī, but at the same time makes it impossible for Urvaśī to remain with him (owing to her seeing the face of her son, as ordained by Indra)! Kālidāsa makes the fullest use of the ring-motif in a very convincing manner in the present play (which also points out to Śākuntala being his last play). In Mālavikā. in consonance with the light-hearted atmosphere of the

play, the ring is used to out-manoeuvre the schemes of the queen, and enables the King free his lady-love from the prison. In Vikram, the gem places the heroine in an awakward position, to choose between the husband and son. In the present play, the poet brushes aside the non-serious and unnatural use made of the ring in the earlier plays, and depicts how questions even more serious than that of life and death are solved by the ring, converting the hypocritical self-centred Duḥṣanta of the Mahābhārata, into an ideal Protector of the people and lover, and raising the love-mad Śakuntalā who forgot her duty to her elders, to the position of a Kulayuvati, chastened by the whip of undeserved repudiation lasting for several years! There is no doubt that the poet wants to draw our attention to the transformation of Śakuntalā who is directly mentioned in the title of the play. In the Mālavikāgnimitra, both the hero and the heroine are mentioned in the title, and the poet presumably wants us to pay equal attention to both. In the Vikramorvaśīya, the emphasis is on Vikrama, and the poet wants us to understand by that expression, his patron Vikramāditya who was well-known for his bravery. Though Urvaśī is mentioned in the title, she cannot be said to command our attention very much. It is only in the present play, that the title seems to be particularly significant, though the ring-episode has enabled Duḥṣanṭa also to come out of the ordeal, unscathed.

It would be seen that the expressions अभिज्ञान, अभिज्ञात, स्मृत, अनुस्मृत, प्रत्यभिज्ञात etc. are used by the poet in connection with the ring purposely to show that it is the अभिज्ञान proper to which he wants to draw our attention.[9] To take शाकुन्तल in the title

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(9) (I. 21.10–राजभावस्त्वभिज्ञातो भवेत्। The King had removed his ornaments etc. before entering the तपोवन, but had kept his ring with him. This ring later makes his राजभाव known (I. 27. 7–8).

IV. 1.27 । किं त्वभिज्ञानाभरणदर्शनेन शापो निवर्तिष्यते .. also, IV. I. 32–33. तेन राजर्षिणा संप्रस्थितेन स्वनामधेयाङ्कितमङ्गुलीयकं स्मरणीयमिति शकुन्तलाया हस्ते स्वयमेव पिनद्धम्। तस्मिन्स्वाधीनोपाया शकुन्तला भविष्यति।

IV. 3B. 16-17 तदितोऽभिज्ञानमङ्गुलीयकं तस्य विसर्जयावः।

IV. 19. 6–7—यदि नाम स राजा प्रत्यभिज्ञानमन्थरो भवेत्ततस्तस्येदमात्मनामधेयाङ्कितमङ्गुलीयकं दर्शय।

(*Continued on next page*)

to refer to सर्वदमन (Mārīca uses the expression शाकुन्तलेयः to refer to him) and explain the title to refer to the recognition of सर्वदमन as his son by Duḥṣanta is unwarranted. The introduction of सर्वदमन is useful in emphasising the point that a woman cannot be said to have lived a full life expected of her, unless she is married in accordance with the dictates of the Śāstras and becomes a mother, and the love of husband and wife can shine in all its glory only when it is firmly bound down by the अपत्यग्रन्थि. But it is the ring that really brings about all this and hence the title referring to the ring as an अभिज्ञान which enables the King to remember Śakuntalā, is quite significant.

X Construction of the Sākuntala
(Unity of Action)

It has been pointed out in Section V that the Śākuntala appears to have been originally intended to be a Five-Act drama. This is also corroborated by the fact that there is no proper Unity of Action observed by the poet. The Unity of Action requires that there should be a clearly defined main aim in the play, to the fulfilment of which all the incidents in the drama contribute their share. Now 'the union with Śakuntalā' is obviously the pivot of the plot in the play. But the consummation of love between the hero and the heroine has already been accomplished by the end of the third Act (as is the case in the Vikramorvaśīya also) and it stands to reason that once that is a fact accomplished, only minor obstacles should come in the way of the permanent realisation of the goal. If the play is compared to on isoseles traiangle, the apex of the triangle should represent the consummation. After that there should be a falling down a bit in the form of fresh complications and the fifth Act should witness the clearing of everything. In the Mālavikāgnimitra also, the consummation of love is almost

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(Continued from the previous page)

V. 21. 3—तदभिज्ञानेनानेन तवाशङ्कामपनेष्यामि ।
V. 21. 9-10—नूनं ते...प्रभ्रष्टमङ्गुलीयकम् ।
VI. 1. 55—तस्य (अङ्गुलीयकस्य) दर्शनेन कोऽप्यभिमतो जनो भर्त्रा स्मृतः ।
VI. 5. 18—यदैव खलु स्वाङ्गुलीयकदर्शनादनुस्मृतं देवेन
VI. 12. 11—अथवैदशोऽनुरागोऽभिज्ञानमपेक्षते-कथमिवैतत् ।
VII. 25. 3—अस्मादङ्गुलीयकोपलम्भात्खलु स्मृतिरुपलब्धा ।

reached at the end of the fourth Act (but its certainty is obvious even in the third Act as well) and the end of the drama is reached soon after. But in the Śākuntala, the love-business seems to start all over anew in the latter half of the play. The drawing of the portrait of the beloved and diverting the mind by looking at it etc.—all this properly belongs to Acts II and III in a love-play (Vidūṣaka, in fact, suggests these remedies to the hero in Act II of the Vikramorvaśīya). It is true that there is certainly a difference between the two situations ; one is before the consummation, and the other is after the repudiation. But this does not affect the general statement made above. In short, the play must be admitted to have two actions instead of one—Rabindranath Tagore puts this differently as the temporary or earthly union, and the spiritual or heavenly union between the lovers. (Bhavabhūti, apparently realising this fault in the construction of the Śākuntala, which describes the पूर्वदुःषन्तचरित and the उत्तरदुःषन्तचरित, composed his drama उत्तररामचरित to describe Sītā's repudiation-cum-reunion alone and a separate drama महावीरचरित to describe Rāma's marriage with Sītā and his early exploits). With these two main actions in view the poet found it naturally difficult to construct the latter half drama properly, being handicapped with the events in the first of the three Acts. The poet however shows his skill even here by furnishing us with a well-described contrast between the accompaniments of the two unions. The first union takes place in a hermitage (of Kaṇva) without the consent of the elders, almost in stealth, unhonoured, unsung. The second union takes place also in a hermitage (of Mārīca, belonging to the same gotra as Kaṇva's), but approved of and sanctified with the blessings of the parents of Indra himself. At the time of the first union, both Duḥṣanta and Śakuntalā are eager to satisfy their sensual passion, ready to justify their action by spacious arguments, though inwardly convinced that what they were doing was not justifiable; at the second union, their sensual love has been transformed into a love that comes out of the depth and not the tumult of the soul, and which therefore, could be trusted to endure for all time.

It has been already pointed out that Act VI is not a success, if viewed from the point of view of construction of an

Act. There is no one well-knit scene, but the poet gives us a series of moving pictures. The care which is visible in the construction of the first three Acts is wanting in the case of the last two Acts. This is mainly due to the adoption of two main Actions, instead of one, which the poet seems to have resorted to as an after-thought.

According to the Sanskrit writers on dramaturgy, the drama should contain five elements, five stages and five sandhis as follows:—

	Elements	*Stages*	*Sandhis*
(1)	बीजम्	आरम्भः	मुखसन्धिः
(2)	बिन्दुः	यत्नः	प्रतिमुखसन्धिः
(3)	पताका	प्राप्त्याशा	गर्भसन्धिः
(4)	प्रकरी	नियताप्तिः	अवमर्शसन्धिः
(5)	कार्यम्	फलागमः	निर्वहणसन्धिः

Later writers on Dramaturgy try to equate the five parts of each series with those of the other two[10]. But that could not have been the intention of the earlier authors of the schemes. It is possible also to guess that the five constituents originally were intended to refer to the Five Acts of a normal drama. All these refer to the natural and gradual growth of the plot from its natural and simple beginnings. In order to make things interesting, the dramatist does not allow the action in the play to proceed smoothly, and makes it more complex by the addition of subordinate plots or subsidiary incidents. The बीज often

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(10) Dhuṇḍhirāja in his Upodghāta to the Mudrārākṣasa says :—

तत्र पञ्च सन्धयः 'मुखं प्रतिमुखं गर्भः सविमर्शो निबर्हणम्' इति। सन्धिर्नाम, एकेन प्रयोजनेनान्वितानां कथांशानामवान्तरप्रयोजनसंबन्धः। तत्रारम्भबीजसंबन्धो मुखसन्धिः। यत्नबिन्दुसंबन्धः प्रतिमुखसन्धिः। प्राप्त्याशापताकयोः संबन्धो गर्भसन्धिः। नियताप्तिप्रकर्योः संबन्धो विमर्शसन्धिः। फलागमकार्ययोः संबन्धो निबर्हणसन्धिः।

बीजबिन्दुपताकाख्यप्रकरीकार्यलक्षणाः।
आरम्भयत्नप्राप्त्याशानियताप्तिफलागमाः॥
अर्थप्रकृतयः पञ्च पञ्चावस्थासमन्विताः।
यथासंख्येन जायन्ते मुखाद्याः पञ्च सन्धयः॥ इति॥

अर्थप्रकृतयः कार्यसिद्धिहेतवः बीजादयः पञ्चारम्भादिपञ्चावस्थासमन्विताः सन्तः यथासंख्यं मुखाद्याः पञ्च सन्धयो जायन्त इत्यर्थः।

stands in danger of being completely lost, but in the end it over-reaches all opposition.

Appendix A gives the definitions of the five सन्धिs and the five अवस्थाs, according to the Sāhityadarpaṇa. The sandhis are further subdivided into 65 अङ्गs in all (मुखसन्धि having 12, निर्वहणसन्धि 14, and the प्रतिमुख, गर्भ, and विमर्श सन्धिs having 13 each). Their names are given in the Appendix. The reader is referred to the Sāhityadarpaṇa VI for their definitions. Rāghavabhaṭṭa makes a heroic effort to trace all these 65 divisions in the Śākuntala, so also Kāṭayavema. Rāghavabhaṭṭa and Kāṭayavema differ in their references to the above अङ्गs in many places. It is unnecessary to go deep into the matter here, but the curious reader is referred to the commentaries of the above two commentators, which are easily available. Broadly speaking, the बीज is the union of Duḥṣanta and Śakuntalā which is hinted at by the blessing of the Vaikhānasa in Act I ; the बिन्दु or the stream of action proceeds through various abstacles till the King contracts the Gāndharva form of marriage (here the प्रतिमुखसन्धि ends). The गर्भसन्धि refers to the curse of Durvāsas, as a result of which Śakuntalā is repudiated by the King. The अवमर्शसन्धि spreads right up to the end of Act VI, when the King goes to the स्वर्गलोक to help the King of Gods. The निर्वहणसन्धि clears up the whole situation and the फलागम, the happy reunion of Duḥṣanta and Śakuntalā, is the result.

The very detailed divisions and sub-divisions of the sandhis and their accessories are a tribute to the analytical bent of the Sanskrit writers on dramaturgy, but they are hardly useful in enabling the reader to appreciate the play. Most of these sub-divisions look artificial and it could never have been intended that all these must be definitely present in the case of each and every drama. They afford a splendid opportunity for commentators to display their (misplaced ?) ingenuity, that is all.

XI Kālidāsa :—His Date, Life, Works etc.

It is a pity that even now, after a discussion of the question by scholars, well over a period of sixty years, we do not know for certain the date, much less any details of the life of Kālidāsa, who is rightly called the Shakespeare of India and

who typifies the spirit and culture of Bhārata. What is known definitely is that he must have lived before the 7th century A. D. as Bāṇa[11] (about 610 A. D.) and the Aihoḷe Inscription[12] (634 A. D.), both mention Kālidāsa by name. It is now agreed that Kālidāsa lived at the court of some Vikramāditya, but there is difference of opinion as to who that Vikramāditya was. Some hold that the Patron of Kālidāsa was Candragupta II who had taken the title of Vikramāditya (about 375 A. D.) and that Kālidāsa's career was a long one, even extending over the reigns of Kumāragupta and Skandagupta (who died in 480 A. D.). Against this view, it is argued that tradition persistently speaks of Kālidāsa being at the court of Vikramāditya, the founder of the Vikram era, and an enemy of Śakas (Śakāri). The Guptas did not found the Vikram era ; again it is strange that the era should become famous by *the title* Vikramāditya and not by the proper name or Kula-name of the kings in question ! Kālidāsa was undoubtedly a Śaiva in his leanings, though not bigoted in his views, but it is doubtful whether he would have cast in his lot with the Guptas who were avowed Bhāgavatas, and one of whom (Candragupta I) had married his brother's widow.

The traditional date of Kālidāsa is 56 B. C., the date of the foundation of the Vikram era. This era, by name, is referred to in very late inscriptions (about 900 A. D.). The same fate has overtaken the Śālivāhana era as well. The fact appears to be that after Emperor Harṣa when only local kings came into powers (and local eras were used for some time), it became customary later to assign dates according to old established eras like the Yudhiṣṭhira era or the Vikrama, or Śaka eras. Hence scholars were sceptic about such an era having ever existed. But that some era had been started is 56 B. C. is now quite clear and there is nothing to disprove the association of some Vikramāditya with it. It is now also increasingly made clear[13] that there

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(11) निर्गतासु न वा कस्य कालिदासस्य सूक्तिषु ।
प्रीतिर्मधुरसार्द्रासु मञ्जरीष्विव जायते ॥ (Harṣacarita)

(12) स जयति रविकीर्तिः कविताश्रितभारविकालिदासकविकीर्तिः ।

(13) See Articles in the 'Vikram Volume'. (Scindia Oriental Institute, Ujjain, 1948).

was a Vikramāditya, king of Ujjayinī, reigning before the Christian era. The evidence from Jain sources definitely refers to a Vikramāditya, well-known for his charities and wonderful exploits. Attempts are also made to show that the verse[14] mentioning the nine 'gems' at the court of Vikrama cannot be brushed aside as unhistorical. The question however is still sub-judice, but it may be asserted that opinion is now clearly veering round to regarding the traditional date (56 B. C.) as the time of Kālidāsa.

Of the life of Kālidāsa we practically know next to nothing. The traditional accounts describe him as a Brahmin by birth, who was first a blockhead and was married to a princess whose scornful words made him worship Kālī who gifted him with rare talents. He was undoubtedly a native of northern India, most probably of Kashmir. His description of the Mahākāla of Ujjayinī, the Śiprā river, the Vindhya mountain etc. point out to his being particularly acquainted with Malwa and Ujjayinī (the Meghadūtā bears ample testimony to this). He seems to have travelled far and wide and observed everything carefully and minutely. He is essentially a court-poet and describes the court-life of his days very vividly in all his works. A man of wide learning and scholarship, he betrays considerable acquaintance with the Bhagavadgītā, the Upniṣads, Sāṅkhya, Yoga and the Vedānta systems of philosophy, Purāṇas, and technical sciences like Astronomy, Astrology, Archery, Medicine, and fine arts like music, painting etc.

As many as three Kālidāsas are known to have existed and nearly twenty-five works are attributed to them. Of these the following seven are generally agreed to be the composition of the great Kālidāsa:—The three dramas:—(1) Mālavikāgnimitra, (2) Vikramorvaśiya, and (3) Abhijñāna-Śākuntala; the two Mahākāvyas : (4) Kumārasaṁbhava, (5) Raghuvaṁśa; and (6) Meghadūta and (7) Ṛtusaṁhāra. Of these Śākuntala and Raghuvaṁśa are rightly taken to be his master-pieces.

Kālidāsa seems to have been a very lucky poet to have his genius appreciated practically from the very beginning.

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(14) धन्वतरिक्षपणकामरसिंहशङ्कुवेतालभट्टघटकर्परकालिदासाः। ख्यातो वराहमिहिरो नृपतेः सभायां रत्नानि वै वररुचिर्नव विक्रमस्य ॥

Encomiums unreserved and fulsome have been showered upon him. The familiar verse

पुरा कवीनां गणनाप्रसङ्गे कनिष्ठिकाधिष्ठितकालिदासः।
अद्यापि तत्तुल्यकवेरभावादनामिका सार्थवती बभूव ॥

showing that no poet equal to him has yet been born, is taken to describe the poet's worth not in an exaggerated manner.

Goethe, the great German poet, simply goes into raptures over the Śākuntala, when he writes

Wouldst thou the young year's blossoms
and the fruits of its decline,
And all that by which the soul is charmed,
enraptured, feasted, fed,
Wouldst thou the earth and heaven itself
in one sole name combine!
I name thee, O Śakuntalā!
and all at once is said.

It is unnecessary to quote here more appreciative remarks. The following extracts, however, from the excellent appreciation of Kālidāsa[15] by the celebrated poet-philosopher-yogin Aurobindo Ghosh, deserve to be particularly pondered over by the reader:— "He himself seems to have been a man gifted with all the learning of his age, rich, aristocratic, moving wholly in high society, familiar with and fond of life, in the most luxurious metropolis of his time, passionately attached to the arts, acquainted with the sciences, deep in law and learning, versed in the formalised philosophies...... His business was, like Shakespeare's, to sum up the immediate past in the terms of the present, at the same time he occasionally informed the present with hints of the future. Like Shakespeare also, he seems not to have cared deeply for religion. In creed he was a Vedāntist and in ceremony a Śaivite, but he seems to have accepted these as the orthodox forms of his time and country, recommended to him by his intellectual preference and aesthetic affinities, than to have satisfied with them any profound religious want. In morals also, he seems to have

(15) The Age of Kālidāsa.

been destitute of the finer elements of morality. His writings show indeed a keen appreciation of high ideal and lofty thought, but the appreciation is æsthetic in its nature ; he elaborates and seeks to bring out the effectiveness of these on the imaginative sense of the noble and grandiose, applying to the things of the mind and soul, the same sensuous standard as to the things of the sense themselves...Kālidāsa is the great, the supreme poet of the senses, of æsthetic beauty, of sensuous emotion...In continuous gift of seizing an object and creating it to eye he has no rival in literature...He is besides a consummate artist, profound in conception and suave in execution, a master of sound and language, who has moulded for himself out of the infinite possibilities of the Sanskrit tongue, a verse and diction which are absolutely the grandest, most pleasant, and most full-voiced of any human speech, a language of the Gods."

In the words of the Matthew Arnold, we may say to Kālidāsa—

'Others abide our question. Thou art free,
We ask and ask : Thou smilest and art still,
Out-topping knowledge.'

॥ श्रीः ॥

अभिज्ञानशाकुन्तलम्

प्रथमोऽङ्कः ।

या सृष्टिः स्रष्टुराद्या वहति विधिहुतं या हविर्या च होत्री
ये द्वे कालं विधत्तः श्रुतिविषयगुणा या स्थिता व्याप्य विश्वम् ।
यामाहुः सर्वबीजप्रकृतिरिति यया प्राणिनः प्राणवन्तः
प्रत्यक्षाभिः प्रपन्नस्तनुभिरवतु वस्ताभिरष्टाभिरीशः ॥ १ ॥

(नान्द्यन्ते) सूत्रधारः[3]—(नेपथ्याभिमुखमवलोक्य) आर्ये यदि नेपथ्य-विधानमवसितं तदितस्तावदागम्यताम्[4] ।

Śrī

Abhijñāna-Śākuntala

ACT I

[1 Water] which [is] the first creation of the Creator; [2, Fire] which carries the oblation offered according to the [prescribed] injunction; and [3, the Form] which refers to the performer of the sacrifice; [4, 5, the Sun and the Moon] which two regulate the time [for the sacrifices]; [6, the Ākāśa] which, having for its quality [sound] the object of hearing, stays pervading the universe; [7, the Earth] which they call the source of all seeds; [8, Vāyu, wind] by which the living creatures [become] possessed of life—May the Controller [Śiva, Īśa], endowed (*prapanna*) with those famous eight visible forms, protect you ! (1)

(*At the end of the Benediction*) **Sūtradhāra** :—(*Looking on, facing the curtain*) Lady, if the putting on of the dress is finished, then please to just come over hither.

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१ सर्वभूत... २ प्रसन्न ३ अलमतिविस्तरेण ४ तदिहागम्यताम्

७ (प्रविश्य) नटी—अज्जउत्त, इअं म्हि। आणवेदु अज्जो को णिओओ अणुचिट्ठीअदु त्ति। [आर्यपुत्र, इयमस्मि। आज्ञापयत्वार्यः को नियोगोऽनुष्ठीयतामिति।]

८ सूत्रधारः—आर्ये, अभिरूपभूयिष्ठा परिषदियम्। अद्य खलु कालिदासग्रथितवस्तुनाभिज्ञानशाकुन्तलनामधेयेन नवेन नाटकेनोपस्थातव्यमस्माभिः। तत्प्रतिपात्रमाधीयतां यत्नः।

९ नटी—सुविहिदप्पओअदाए[3] अज्जस्स ण किं पि परिहाइस्सदि। [सुविहितप्रयोगतयार्यस्य न किमपि परिहास्यते।]

सूत्रधारः[4]—आर्ये कथयामि ते भूतार्थम्।

आ परितोषाद्विदुषां न साधु मन्ये प्रयोगविज्ञानम्।
बलवदपि शिक्षितानामात्मन्यप्रत्ययं चेतः ॥ २ ॥

नटी[5]—एवं ण्णेदं। अणन्तरकरणिज्जं दाव अज्जो आणवेदु। [एवं न्विदम्। अनन्तरकरणीयं तावदार्य आज्ञापयतु।]

(*Entering*) Naṭī :—My Lord! Here am [I]. May the noble one command as to what duty is to be done.

Sūtradhāra :—Lady, this assembly [is] mostly [consisting] of intelligent men. To-day, verily, we have got to wait upon [it], with a new drama having the appellation 'Abhijñāna-Śākuntala,' with the plot strung together by Kālidāsa. So, let effort be directed towards each character [to make it as perfect as possible].

Naṭī :—Owing to the dramatic representation being properly laid down [or, worked out] [or, owing to your honour having well studied (*suvihita*) the representation], nothing whatever would go amiss concerning your honour [lit. the noble one].

Sūtradhāra :—Lady, I tell you the real state of things.

I do not think highly (*sādhu*) of [my] skill in dramatic representation till the satisfaction of the wise [results from it]; the mind even of the thoroughly (*balavat*) educated persons [is] wanting in confidence in itself. (2)

Naṭī :—This [is] just so. Let the noble one command what is to be done next.

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१ अज्ज २ आर्ये, इयं हि रसभावविशेषदीक्षागुरोर्विक्रमादित्यस्य अभिरूपभूयिष्ठा परिषत्। अस्यां च कालिदास...। ३ सुविदद ४ (सस्मितम्) ५ (सविनयम्)

सूत्रधारः—किमन्यदस्याः परिषदः श्रुतिप्रसादनतः।[1]

नटी—अध कदमं उण उदुं अधिकरिअ गाइस्सं। [अथ कतमं पुनर्ऋतुमधिकृत्य गास्यामि।]

सूत्रधारः[2]—नन्विममेव तावदचिरप्रवृत्तमुपभोगक्षमं ग्रीष्मसमयमधिकृत्य गीयताम्। संप्रति हि

सुभगसलिलावगाहाः पाटलसंसर्गसुरभिवनवाताः।
प्रच्छायसुलभनिद्रा दिवसाः परिणामरमणीयाः॥ ३॥

नटी—तह। [तथा।] (गायति)

ईसीसिचुम्बिआइं[3] भमरेहिं सुउमारकेसरसिहाइं।
अवदंसअन्ति दअमाणा पमदाओ सिरीसकुसुमाइं॥ ४॥

[ईषदीषच्चुम्बितानि भ्रमरैः सुकुमारकेसरशिखानि।
अवतंसयन्ति दयमानाः प्रमदाः शिरीषकुसुमानि॥]

सूत्रधारः—आर्ये साधु गीतम्। अहो रागाबद्धचित्तवृत्तिरालिखित इव[4] सर्वतो रङ्गः। तदिदानीं कतमत्प्रकरणमाश्रित्यैनमाराधयामः।[5]

Sūtradhāra :—What else than the gratification of the ears of this assembly?

Naṭī:—Then, referring to which season, shall I sing?

Sūtradhāra :—Surely just give a song, referring to this very Grīṣma [Summer] season, recently set in [and] conducive to enjoyment. For, now

[are] the days, with the diving into the waters being pleasant, with the sylvan breezes fragrant by the contact with the Pāṭala [flowers], with sleep easy to get in dense shade, [and] charming towards the close. (3)

Naṭī :—Right (*tathā*). [*Sings*

Young passionate ladies (*pramadā*) being overcome with pity, use as ear-ornaments the Śirīṣa flowers possessing delicate tips of filaments kissed by the bees slightly here and there. (4)

Sūtradhāra :—Lady, well sung! Oh wonder! the stage [or, audience] all over [is] as though drawn in a picture, with

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१ श्रुतिप्रसादनहेतोरनन्तरकरणीयमस्ति। श्रुतिनमोद्हेतोर्गीतात्करणीयमस्ति।
२ आर्ये ३ खणचुम्बिआइं। ४ रागापहृतचित्त...इव विभाति... ५ कतमं प्रयोगमा...

नटी —णं अज्जमिस्सेहिं[1] पढमं एव्व आणत्तं अहिण्णाणसाउंदलं णाम अपुव्वं णाडअं पओएण अधिकरीअदु[2] त्ति। [नन्वार्यमिश्रैः प्रथममेवाज्ञप्तमभिज्ञान-शाकुन्तलं नामापूर्वं नाटकं प्रयोगेणाधिक्रियतामिति ।]

सूत्रधारः—आर्ये सम्यगनुबोधितोऽस्मि । अस्मिन्क्षणे विस्मृतं खलु मया[3] तत् । कुतः —

तवास्मि गीतरागेण हारिणा प्रसभं हृतः ।
एष राजेव दुःषन्तः सारङ्गेणातिरंहसा ॥ ५ ॥ (निष्क्रान्तौ)

इति प्रस्तावना ।

(ततः प्रविशति मृगानुसारी सशरचापहस्तो राजा रथेन[4] सूतश्च)

सूतः—(राजानं मृगं चावलोक्य) आयुष्मन्

कृष्णसारे ददच्चक्षुस्त्वयि चाधिज्यकार्मुके ।
मृगानुसारिणं साक्षात्पश्यामीव पिनाकिनम् ॥ ६ ॥

[its] functions of the mind intent on the melody. So now, resorting to which episode [or, dramatic composition], should we entertain it ?

Naṭī :—I say (*nanu*), it has been indeed already (*prathama-meva*, or at first) ordered by your respectful self that a new drama by name Abhijñāna-Śākuntala should be taken up for representation !

Sūtradhāra :—Lady, well have I been reminded ! At this instant, it was indeed forgotten by me. Why ?

I was forcibly carried off by your enticing melody of the song, like this king Duhṣanta by the extremely fleet spotted antelope ! (5)

[*The two go out*

Thus [ends] the Prologue

(*Then enter in a chariot the* King, *pursuing a deer, a bow with the arrow in hand, and the* Charioteer)

Charioteer :—(*Beholding the* King *and the deer*) Long-lived one !

Casting [my] eye on the black spotted antelope and on you with bow strung, I am as though directly perceiving the Pināka-wielder [Śiva] pursuing the deer ! (6)

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१ अज्जेण २ अहिणीअदुत्ति ३ मयैतत् ४ रथारूढः

१ सूतः—यदाज्ञापयत्यायुष्मान्। ([1]रथवेगं निरूप्य) आयुष्मन् पश्य पश्य[2]—

मुक्तेषु रश्मिषु निरायतपूर्वकाया
निष्कम्प[3]चामरशिखा निभृतोर्ध्वकर्णाः।
आत्मोद्धतैरपि रजोभिरलङ्घनीया
धावन्त्यमी मृगजवाक्षमयेव रथ्याः ॥ ८ ॥

राजा—[4]सत्यम्। अतीत्य हरितो हरींश्च वर्तन्ते वाजिनः। तथा हि

यदालोके[5] सूक्ष्मं व्रजति सहसा तद्विपुलतां
यदर्धे विच्छिन्नं भवति कृतसंधानमिव तत्।
प्रकृत्या यद्वक्रं तदपि समरेखं नयनयो-
र्न मे दूरे किंचित्क्षणमपि न पार्श्वे रथजवात् ॥ ९ ॥

सूतः—पश्यैनं व्यापाद्यम्[6]। (राजा शरसंधानं नाटयति)

Charioteer :—As the long-lived one commands. (*Indicating by gestures the speed of the chariot*) Long-lived one, see, see—

The reins being loosened, these horses having the fore-parts of [their] bodies fully lengthened, with the Chowrie-ends motionless, with the ears not moving and erect, incapable of being overrun even by the [masses of] dust raised by themselves, are running on as though through intolerance of the speed of the deer ! (8)

King :—True ; the horses have been surpassing the horses of the Sun and the horses of Indra. For [or, to explain the same in detail],

what [is] minute to sight all of a sudden attains to magnitude ; what [is] really cut off becomes as it were joined up ; what [is] by nature crooked, that too [becomes] straight-lined to the eyes ; nothing [is] at a distance, nor by the side, even for a moment, owing to the velocity of the chariot ! (9)

Charioteer :—Behold him [now] fit for being killed !

[*The* **King** *gesticulates aiming the arrow*

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१ भूयो रथवेगं सूचयित्वा २ एते हि ३ स्वेषामपि प्रसरतां रजसामलङ्घ्याः। निष्कम्पचामरशिखाश्च्युतकर्णभङ्गा धावन्ति वर्त्मनि तरन्ति नु वाजिनस्ते ॥ ४ (सहर्षम्) नूनमतीत्य हरिणं हरयो वर्तन्ते। यतः ५ यदर्धे ६ सूत पश्यैनं व्यापाद्यमानम्।

राजा—सूत दूरममुना सारङ्गेण वयमाकृष्टाः । अयमिदानीमपि

ग्रीवाभङ्गाभिरामं मुहुरनुपतति स्यन्दने दत्तदृष्टिः
पश्चार्धेन प्रविष्टः शरपतनभयाद्भूयसा पूर्वकायम् ।
दर्भैरर्धावलीढैः श्रमविवृतमुखभ्रंशिभिः कीर्णवर्त्मा
पश्योदग्रप्लुतत्वाद्वियति बहुतरं स्तोकमुर्व्यां प्रयाति ॥ ७ ॥

(सविस्मयम्) तदेष कथमनुपतत एव मे प्रयत्नप्रेक्षणीयः संवृत्तः ।

सूतः—आयुष्मन्, उद्घातिनी भूमिरिति मया रश्मिसंयमनाद्रथस्य मन्दीकृतो वेगः । तेन मृग एष विप्रकृष्टान्तरः संवृत्तः । संप्रति समदेशवर्तिनस्ते न दुरासदो भविष्यति ।

राजा—तेन हि मुच्यन्तामभीषवः ।

King :—Charioteer, far away have we been drawn by this spotted antelope. This one, again, even now.

[with [his] glance cast upon the chariot dashing after [him], again and again, in a manner charming owing to the bending [or, twist] of the neck, jostling [lit. entering] mostly into the fore-part of the body by the hind half, through fear of the falling of the arrow, with the track scattered over with the half-chewn Darbha grass-blades dropping down from the mouth opened wide through fatigue,—behold—[this one] proceeds along, far too much in the sky, [and] a little on the earth, on account of [his] huge bounds ! (7)

(*With wonder*) And, how has this one become visible with great effort for me, although verily dashing after [him] !

Charioteer :—Long-lived one, by me has been slackened the speed of the chariot, by the drawing in of the reins because (*iti*) the ground [is] full of ups and downs. For that reason (*tena*), this deer has gone too far a distance [lit. has become one who has a lot of distance [between him and the chariot]. Now, for you taking to a level ground, he would not be difficult to be approached [by you].

King :—Well then, let the reins be loosened.

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१ बद्धदृष्टिः २ शष्पै ३ उत्खातिनी । ४ विप्रकृष्टः संवृत्तः...समदेशवर्ती न ते दुरासदो

(नेपथ्ये) भो भो राजन्, आश्रममृगोऽयं न हन्तव्यो न हन्तव्यः ।

सूतः—(आकर्ण्यावलोक्य च) आयुष्मन्, अस्य खलु बाणपथवर्तिनः[1] कृष्णसारस्यान्तरे तपस्विन उपस्थिताः ।

राजा—(ससंभ्रमम्) तेन हि प्रगृह्यन्तामभीषवः ।

सूतः—[2]तथा । (रथं स्थापयति).

(ततः प्रविशत्यात्मना[3]तृतीयो वैखानसः)

वैखानसः—(हस्तमुद्यम्य) भो भो राजन्, आश्रममृगोऽयं न हन्तव्यो न हन्तव्यः ।[4]

तत्सा[5]धुकृतसंधानं प्रतिसंहर सायकम् ।
आर्तत्राणाय वः[6] शस्त्रं न प्रहर्तुमनागसि ॥ १० ॥

राजा—[7]एष प्रतिसंहृतः । (तथा करोति)

(*Behind the curtain*) Halloa ! O king ! This one [is] a hermitage-deer, [he is] not fit to be killed, not fit to be killed !

Charioteer :—(*Listening and beholding*) Long-lived one, ascetics are standing up in between [us and] this spotted black antelope remaining indeed within the range of your arrow !

King :—(*Excitedly*) In that case indeed, let the horses be reined up.

Charioteer :—All right. [*Brings the chariot to a stop*

(*Then enter an ascetic,* [*making*] *a third with himself* [*that is, with two others*])

Ascetic :—(*Raising his hand*) Halloa ! O King ! This one [is] a hermitage-deer ; [he is] not fit to be killed, not fit to be killed !

So, withdraw the well-aimed arrow. Your weapon [is] for the protection of the afflicted, not for striking at the sinless ! (10)

King :—Here [is it] withdrawn. [*Does as said*

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१ ते बाणपातपथवर्तिनः कृष्णसारस्यान्तरायौ तपस्विनौ संवृत्तौ । २ यथाज्ञापयत्यायुष्मान् । (इति तथा करोति) ३ प्रविशति सशिष्यो ४ न खलु न खलु बाणः संनिपात्योऽयमस्मिन् मृदुनि मृगशरीरे पुष्पराशाविवाग्निः [तूलराशा....] । क बत हरिणकानां जीवितं चातिलोलं क च निशितनिपाता वज्रसाराः शरास्ते [सारपुङ्खाः शरास्ते] ॥ ५ तदाशु ६ ते ७ (सप्रणामम्)

वैखानसः[1]— सदृशमेतत्[2]पुरुवंशप्रदीपस्य भवतः। पुत्रमेवं[3]गुणोपेतं चक्रवर्तिनमाप्नुहि।

इतरौ—(बाहू उद्यम्य) सर्वथा चक्रवर्तिनं पुत्रमाप्नुहि।

राजा—(सप्रणामम्) प्रतिगृहीतम्[4] ।

वैखानसः—राजन् समिदाहरणाय प्रस्थिता वयम्। एष खलु[5] कण्वस्य कुलपतेरनुमालिनीतीरमाश्रमो दृश्यते। न चेदन्यकार्यातिपातः प्रविश्य प्रतिगृह्यतामतिथिसत्कारः।[6]

राजा—अपि संनिहितोऽत्र कुलपतिः।

वैखानसः—इदानीमेव दुहितरं शकुन्तलामतिथिसत्कारायादिश्य दैवमस्याः प्रतिकूलं शमयितुं सोमतीर्थं गतः।

राजा—[7]भवतु। तां द्रक्ष्यामि। सा खलु विदितभक्तिं मां महर्षेः कथयिष्यति।

Ascetic :—This [is] worthy of you, the great light of the Puru race. Obtain a son endowed with such qualities, [destined to be] a Universal Monarch!

Two others :—(*Raising their hands*) Obtain a son [destined to be] a Universal Monarch, whatever may happen (*sarvathā*)!

King :—(*Saluting*) Accepted.

Ascetic :—King! we are proceeding to bring the sacrificial fuel. Here, verily, is seen on the bank of the Mālinī [river], the hermitage of Kaṇva, the Patriarch [or, Chief of the Group]. If there be no transgressing of other duty, entering [it] please to accept the welcome fit for guests.

King :—Is the Patriarch in station here?

Ascetic :—Just now, having appointed [his] daughter Śakuntalā for the reception of guests, [he] has gone to Somatīrtha to counteract her unfavourable fate.

King :—Well. I shall see her [then]. She surely, shall

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१ तापसः २ सदृशमेवैतत्पुरुवंशप्रभवस्य नरेन्द्रप्रदीपस्य भवतः ३ जन्म यस्य पुरोर्वंशे युक्तरूपमिदं तव। ४ प्रतिगृहीतं ब्राह्मणवचः ५ एष चास्मद्गुरोः कण्वस्य कुलपतेः साधिदैवत एव शकुन्तलया अनुमालिनीतीर... ६ अपि च—धर्म्यास्तपोधनानां प्रतिहतविघ्नाः क्रियाः समवलोक्य। ज्ञास्यसि कियद्भुजो मे रक्षति मौर्वीकिणाङ्क इति॥ ७ महर्षये निवेदयिष्यति।

वैखानसः—साधयामस्तावत्। (सशिष्यो निष्क्रान्तः)

राजा—सूत चोदयाश्वान्। पुण्याश्रमदर्शनेन तावदात्मानं पुनीमहे।

सूतः—यदाज्ञापयत्यायुष्मान्। (भूयो रथवेगं निरूपयति) १५

राजा—(समन्तादवलोक्य) सूत, अकथितोऽपि ज्ञायत एव यथायमाभोगस्तपोवनस्येति।

सूतः—कथमिव। १८

राजा—किं न पश्यति भवान्। इह हि

नीवाराः शुकगर्भकोटरमुखभ्रष्टास्तरूणामधः
प्रस्निग्धाः क्वचिदिङ्गुदीफलभिदः सूच्यन्त एवोपलाः।
विश्वासोपगमादभिन्नगतयः शब्दं सहन्ते मृगा-
स्तोयाधारपथाश्च वल्कलशिखानिष्यन्दरेखाङ्किताः॥ ११॥

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inform the great sage of me [as one] whose devotion is manifested [or, known].

Ascetic :—We shall be getting along then (*tāvat*).

[*Exit with pupils*

King :—Charioteer, drive on the horses. Let us just purify ourselves by the sight of the holy hermitage.

Charioteer :—As the long-lived one commands.

[*Gesticulates again to indicate the speed of the chariot*

King :—(*Beholding around*) Charioteer, [that] this [is] the extension of the penance-grove is patent enough, although not told.

Charioteer :—How possibly ?

King :—Do you not see ? Here again,

[there are] wild rice-grains dropped down from the openings of the nests [or, hollows] with parrots inside, underneath the trees; somewhere stones, exceedingly oily, are verily indicated as breakers of Iṅgudī fruit ; the deer, with [their] gait unchanged owing to the fostering of confidence, face the noise [of the chariot, unconcernedly], and the paths to the stores of waters are marked with the lines of drippings from the ends of bark-garments. (11)

अपि च

कुल्याम्भोभिः पवनचपलैः शाखिनो धौतमूला
भिन्नो रागः किसलयरुचामाज्यधूमोद्गमेन ।
एते चार्वागुपवनभुवि च्छिन्नदर्भाङ्कुरायां
नष्टाशङ्का हरिणशिशवो मन्दमन्दं चरन्ति ॥ ११ ॥

सूतः—सर्वमुपपन्नम् ।

राजा—(स्तोकमन्तरं गत्वा) सूत तपोवननिवासिनामुपरोधो मा भूत् ।
३ इहैव रथं स्थापय यावदवतरामि ।

सूतः—धृताः प्रग्रहाः । अवतरत्वायुष्मान् ।

राजा—(अवतीर्य) सूत विनीतवेषेण प्रवेष्टव्यानि तपोवनानि नाम ।
६ इदं तावद् गृह्यताम्[१] । (सूतस्याभरणानि धनुश्चापनीयार्पयति) सूत यावदाश्रम-वासिनः प्रत्यवेक्ष्याहमुपावर्ते तावदार्द्रपृष्ठाः क्रियन्तां वाजिनः ।

And further,

The trees have [their] roots washed by the canal-waters waving owing to the wind ; the redness of the lustre of the shoots is changed [or, broken] by the rise of the smoke from sacrificial ghee : and here, in front, in the garden-ground with the sprouts of Darbha grass cut out, move on slowly enough the young ones of the deer, with fear gone away. (12)

Charioteer :—All [is] explained [or, plain enough].

King :—(*Going a short distance*) Charioteer, Let [there] be no obstruction to the denizens of the penance-grove. Stop the chariot here itself, while I get down.

Charioteer :—The reins are drawn in. Let the long-lived one get down.

King :—(*Having got down*) Charioteer, penance-groves are, indeed, fit to be entered, in a simple [not gaudy] dress. Let this be just taken hold of [by you]. (*Taking off the ornaments and bow, hands them over to the* Charioteer). Charioteer, while I

१... तामाभरणं धनुश्च । (इति सूतस्यार्पयति)

सूतः—तथा । (निष्क्रान्तः)

राजा—(परिक्रम्यावलोक्य च) इदमाश्रमद्वारम् । यावत्प्रविशामि । १
(प्रविश्य निमित्तं सूचयन्)

शान्तमिदमाश्रमपदं स्फुरति च बाहुः कुतः फलमिहास्य ।
अथवा भवितव्यानां द्वाराणि भवन्ति सर्वत्र ॥ १३ ॥

(नेपथ्ये) इदो इदो सहीओ । [इत इतः सख्यौ ।]

राजा—(कर्णं दत्त्वा) अये दक्षिणेन वृक्षवाटिकामालाप इव श्रूयते ।
यावदत्र गच्छामि । (परिक्रम्यावलोक्य च) अये एतास्तपस्विकन्यकाः स्वप्र- ३
माणानुरूपैः सेचनघटैर्बालपादपेभ्यः पयो दातुमित एवाभिवर्तन्ते । (निरूप्य)
अहो मधुरमासां दर्शनम् ।

शुद्धान्तदुर्लभमिदं वपुराश्रमवासिनो यदि जनस्य ।
दूरीकृताः खलु गुणैरुद्यानलता वनलताभिः ॥ १४ ॥

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return, after having called upon the inmates of the hermitage, let the horses have [their] backs made wet.

Charioteer :—All right. [*Exit*

King :—(*Moving about and beholding*) Here [is] the gate of the hermitage. I shall enter. (*Entering,—indicating an omen*)

Tranquil [is] this hermitage-place, but (*ca*) [my] arm throbs; whence [can there be] fruit here for it ? Or, [in the case] of [things] destined to happen, are everywhere doors [for them to enter]. (13)

(*Behind the curtain*) Hitherward ! hitherward, [my two] friends !

King :—(*Listening*) Ah ! to the south of the grove of trees, is heard as though [some] conversation ! I shall go here. (*Moving about and beholding*) Ah ! here these ascetic-girls are proceeding hitherward itself, to water the young trees, with watering-jars commensurate with [their] own stature. (*Scrutinizing closely*) Oh ! [quite] charming [is] the sight of these !

If this [is] the form [or, body] difficult to be had [even] in harems, of people residing in a hermitage, surely

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१ पदम् ।

यावदिमां छायामाश्रित्य प्रतिपालयामि । (विलोकयन् स्थितः)

(ततः प्रविशाति यथोक्तव्यापारा सह सखीभ्यां शकुन्तला)

शकुन्तला—इदो इदो सहीओ । [इतः इतः सख्यौ ।]

अनसूया—हला सउन्दले तुवदो वि तादकस्सवस्स अस्समरुक्खआ पिअदरेत्ति तक्केमि । जेण णोमालिआकुसुमपेलवा वि तुमं एदाणं आलवालपूरणे णिउत्ता । [हला शकुन्तले त्वत्तोऽपि तातकाश्यपस्याश्रमवृक्षकाः प्रियतरा इति तर्कयामि । येन नवमालिकाकुसुमपेलवापि त्वमेतेषामालवालपूरणे नियुक्ता ।]

शकुन्तला—ण केवलं तादणिओओ । अत्थि ममावि सोदरसिणेहो एदेसु । [न केवलं ताततनियोगः । अस्ति ममापि सोदरस्नेह एतेषु ।] (वृक्षसेचनं निरूपयति[२])

राजा—-कथम्, इयं सा कण्वदुहिता । असाधुदर्शी खलु तत्रभवान्काश्यपो य इमामाश्रमधर्मे नियुङ्क्ते ।

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are out-matched [or, distanced] in qualities, garden-creepers by forest-creepers ! (14)

I shall just wait, resorting to this shade. [*Stands looking on*].

(*Then enter* Śakuntalā *engaged as stated, with two friends*)

Śakuntalā :—Hitherward, hitherward, [my two] friends !

Anasūyā :—Friend Śakuntalā, I infer that the tiny trees in the hermitage [are] dearer to father Kāśyapa than even you, inasmuch as (*yat*) by him have been appointed even you delicate like the Navamālikā flower, for filling in [with water] their basins !

Śakuntalā :—Not merely the paternal direction alone ! [There] *is* also my sisterly affection towards them !

[*Gesticulates watering the trees*

King :—How ! [is] this one that daughter of Kaṇva ! Inconsiderate disposer surely [is] His Reverence Kāśyapa who appoints this one for hermitage-duties !

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१ यावदेताश्छायामाश्रितः । २ प्रियंवदा—सहि सउन्दले, उदअं लम्भिदा एते गिह्मआलकुसुमदाइणो अस्समरुक्खआ । दाणिं अदिक्कन्तकुसुमसमए वि रुक्खए सिंचम्ह । तेण हि अणहिसंधिगरुओ धम्मो भविस्सादि । शकुन्तला—-सहि रमणीअं मन्तेसि । (इति भूयो वृक्षसेचनं नाटयति)

इदं किलाव्याजमनोहरं वपुस्तपःक्षमं साधयितुं य इच्छति।
ध्रुवं स नीलोत्पलपत्रधारया समिल्लतां छेत्तुमृषिर्व्यवस्यति ॥ १५॥

भवतु। पादपान्तरित एव विश्रब्धं तावदेनां पश्यामि। (तथा करोति)

शकुन्तला—सहि अणसूए, अदिपिणद्धेण वक्कलेण पिअंवदाए णिअन्तिदम्हि। सिढिलेहि दाव णं। [सखि अनसूये, अतिपिनद्धेन वल्कलेन प्रियंवदया ३ नियन्त्रितास्मि। शिथिलय तावदेनत्।]

अनसूया—तह। [तथा।] (इति शिथिलयति)

प्रियंवदा—(सहासम्) एत्थ पओहरवित्थारइत्तअं अत्तणो जोवण्णं उवालह। ६
मं किं उवालहसि। [अत्र पयोधरविस्तारयित्रात्मनो यौवनमुपालभस्व। मां किमुपालभसे।]

राजा—सम्यगियमाह—

इदमुपहितसूक्ष्मग्रन्थिना स्कन्धदेशे
स्तनयुगपरिणाहाच्छादिना वल्कलेन।
वपुरभिनवमस्याः पुष्यति स्वां न शोभां
कुसुममिव पिनद्धं पाण्डुपत्रोदरेण ॥ १६॥

That sage, who indeed wishes to fashion out this artlessly bewitching form [so as to be] fit for penance, surely is attempting to cut the Samidh [sacrificial stick] creeper by the edge of a blue lotus-petal ! (15)

Well, just concealed by the trees, I shall be just looking at her at ease. [*Does accordingly*

Śakuntalā :—Friend Anasūyā, I am quite chained down by Priyamvadā, with the bark [-boddice] closely fastened on. [Please] just loosen it.

Anasūyā :—Very well. [*Loosens*

Priyamvadā :—(*Laughingly*) In this case [better] blame your [own] breast-expanding youth ! Why do [you] blame me ?

King :—This one has spoken rightly [that is, her remark is proper].

Chained down by the bark, with [its] minute knot laid on the shoulder-region, covering the expanse of the pair of

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१ शमीलतां

कामममनुरूपमस्या वयसो वल्कलं न पुनरलंकारश्रियं न पुष्यति। कुतः—

सरसिजमनुविद्धं शैवलेनापि रम्यं
मलिनमपि हिमांशोर्लक्ष्म लक्ष्मीं तनोति।
इयमधिकमनोज्ञा वल्कलेनापि तन्वी
किमिव हि मधुराणां मण्डनं नाकृतीनाम् ॥ १७ ॥

शकुन्तला—(अग्रतोऽवलोक्य) एसो वादेरिदपल्लवङ्गुलीहिं तुवरेदि विअ मं केसररुक्खओ। जाव णं संभावेमि। [एष वातेरितपल्लवाङ्गुलीभिस्त्वरयतीव मां केसरवृक्षकः। यावदेनं संभावयामि।] (परिक्रामति)

प्रियंवदा—हला सउन्दले, एत्थ एव्व दाव मुहुत्तअं चिट्ठ। [हला, शकुन्तले, अत्रैव तावन्मुहूर्तं तिष्ठ।]

शकुन्तला—किंणिमित्तं। [किंनिमित्तम्।]

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breasts, this blooming body of her does not [fully] betray [or, nourish] its own charm, like a flower enclosed by the interior of a whitish leaf. (16)

Or, granted that the bark [is] not suited to her age, but not that it does not take on the beauty of ornaments! Why?

A lotus, entwined even with moss, [is] charming; the spot on the cool-rayed [moon], even though dusky, adds to the [moon's] beauty; this slender [one is far] more attractive even with the bark; for, what possibly [is] not an embellishment [in the case] of charming forms? (17)

Śakuntalā :—(*Beholding in front*) [Here] hastens me up as it were this Kesara tree by [its] fingers [in the form] of shoots dangled about by the wind. I shall just honour it.

[*Moves about*

Priyaṁvadā :—Dear Śakuntalā, just stand for a while at this very place.

Śakuntalā :—For what reason?

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१ वपुषो। २ तथा करोति।

प्रियंवदा—जाव तुए उवगदाए लदासणाहो विअ अअं केसररुक्खओ पडिभादि। [यावत्त्वयोपगतया लतासनाथ इवायं केसरवृक्षकः प्रतिभाति।]

शकुन्तला—अदो क्खु पिअंवदा सि[1] तुमं। [अतः खलु प्रियंवदासि त्वम्।]

राजा—प्रियम[2]पि तथ्यमाह प्रियंवदा। अस्याः खलु

> **अधरः किसलयरागः कोमलविटपानुकारिणौ बाहू।**
> **कुसुममिव लोभनीयं यौवनमङ्गेषु संनद्धम्॥ १८॥**

अनसूया—हला सउन्दले, इअं सअंवरवहू सहआरस्स तुए किदणामहेआ वणजोसिणित्ति णोमालिआ। णं विसुमरिदासि। [हला शकुन्तले, इयं स्वयंवरवधूः सहकारस्य त्वया कृतनामधेया वनज्योत्स्नेति नवमालिका। एनां विस्मृतासि।]

शकुन्तला—तदा अत्ताणं वि विसुमरिस्सं। (लतामुपेत्यावलोक्य च) हला रमणीए क्खु काले इमस्स लदापाअवमिहुणस्स वइअरो संवुत्तो। णवकुसुमजोव्वणा वणजोसिणी बद्ध[3]पल्लवदाए उवभोअक्खमो सहआरो। [तदात्मानमपि विस्मरिष्यामि।...हला रमणीये खलु काल एतस्य लतापादपमिथुनस्य व्यतिकरः संवृत्तः। नवकुसुमयौवना वनज्योत्स्ना बद्धपल्लवतयोपभोगक्षमः सहकारः।] (पश्यन्ती तिष्ठति)

Priyaṁvadā :—So that this Kesara tree, with you staying near, appears as though in company with a creeper.

Śakuntalā :—Hence, indeed, are you Priyaṁvadā [so called ; sweet–talker] !

King :—Sweet, but at the same time, true [words] spoke Priyaṁvadā [to Śakuntalā]. Indeed her

> lower–[lip is] possessed of the redness of a sprout ; arms resembling [lit. imitating] tender twigs ; youth, fit to be hankered after, like a flower [is] dumped all over in [her] limbs ! (18)

Anasūyā :—Dear Śakuntalā, [here is] this self–choosing bride of the mango–tree, given the name Vanajyotsnā [Forest-moon–light] by you ; have you forgotten her ?

Śakuntalā :—Then, I shall [as well] be forgetting even myself ! (*Approaching the creeper and looking at it*) Dear one, at a charming time, indeed, has taken place the union of this

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१ त्ति तुमं वुच्चासि। २ अवितथमाह प्रियंवदा। ३ बद्धफलदाए।

प्रियंवदा—अणसूए जाणासि किंणिमित्तं सउन्दला वणजोसिणिं अदिमेत्तं पेक्खादि त्ति। [अनसूये जानासि किंनिमित्तं शकुन्तला वनज्योत्स्नामतिमात्रं पश्यतीति।]

अनसूया—ण क्खु विभावेमि। [न खलु विभावयामि।]

प्रियंवदा—जहा वणजोसिणी अणुरूवेण पाअवेण संगदा अवि णाम एव्वं अहं वि अत्तणो अणुरूवं वरं लहेअं त्ति। [यथा वनज्योत्स्नानुरूपेण पादपेन संगता, अपि नामैवमहमप्यात्मनोऽनुरूपं वरं लभेयेति।]

शकुन्तला—एसो णूणं तुह अत्तगदो मणोरहो। [एष नूनं तवात्मगतो मनोरथः।] (कलशमावर्जयति)[1]

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pair—the creeper and the tree, inasmuch as (*yat*) [there is] Vanajyotsnā possessing fresh youth [in the form] of flowers, [and] the mango-tree capable of enjoyment on account of [its] having put on sprouts! [*Stands looking on*

Priyaṁvadā:—Anasūyā, can you guess [or, do you know] for what reason Śakuntalā is looking on at the Vanajyotsnā far too much!

Anasūyā:—I cannot indeed ascertain. [You should] tell.

Priyaṁvadā:—This—'as the Vanajyotsnā is united with a befitting tree, so how I wish (*api nāma*) I too may be securing a bride-groom worthy of myself.'

Śakuntalā:—This [is] indeed your thought concerning yourself! [*Pours down the water by inclining the pitcher*

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१ अनसूया—हला सउन्दले, इअं तादकण्णेण तुमं विअ सहत्थसंवड्ढिदा माहवीलदा। इमं विसुमरिदासि। शकुन्तला—तदो अत्ताणं पि विसुमरिस्सं। (लतामुपेत्यावलोक्य च) अच्छरीअं अच्छरीअं पिअंवदे पिअं दे णिवेदेमि। प्रियंवदा—सहि किं मे पिअं। शकुन्तला—असमए क्खु एसा आमूलादो मउलिदा माहवीलदा। उभे-(सत्वरमुपगम्य) सहि सच्चं सच्चं। शकुन्तला—सच्चं। किं ण पेक्खध। प्रियंवदा-(सहर्षं निरूप्य) तेण हि पडिप्पिअं दे णिवेदेमि। आसण्णपाणिग्गहणा सि तुमं। शकुन्तला-(सासूयम्) णूणं एसो दे अत्तगदो मणोरहो। प्रियंवदा—ण क्खु परिहासेण भणामि। सुदं क्खु मए तादकण्णस्स मुहादो तुह कल्लाणसूअअं इदं णिमित्तं ति। अनसूया—पिअंवदे अदो ज्जेव सउन्दला ससिणेहा माहवीलदं सिंचदि। शकुन्तला—जदो मे बहिणिआ भोदि तदो किं ति ण सिंचिस्सं। (इति कलशमावर्जयति)

राजा—अपि नाम कुलपतेरियमसवर्णक्षेत्रसंभवा स्यात्। अथवा कृतं सन्देहेन

असंशयं क्षत्रपरिग्रहक्षमा यदार्यमस्यामभिलाषि मे मनः।
सतां हि सन्देहपदेषु वस्तुषु प्रमाणमन्तःकरणप्रवृत्तयः ॥ १९ ॥

तथापि तत्त्वत एनामुपलप्स्ये ।

शकुन्तला—(ससंभ्रमम्) अम्भो । [1]सलिलसेअसंभमाद्दो णोमालिअं उज्झिअ वअणं मे महुअरो अहिवट्टइ । [अम्मो । सलिलसेकसंभ्रमान्नवमालिका-मुज्झित्वा वदनं मे मधुकरोऽभिवर्तते ।] (भ्रमरबाधां निरूपयति) 3

राजा—(विलोक्य सस्पृहम्) साधु, बाधनमपि रमणीयमस्याः ।

यतो यतः षट्चरणोऽभिवर्तते ततस्ततः प्रेरितवामलोचना ।
विवर्तितभ्रूरियमद्य शिक्षते भयादकामापि हि दृष्टिविभ्रमम् ॥२०॥

King :—How I hope, this one may be born of a wife (*kṣetra*) not belonging to the same caste, of the Chancellor! Or, away with doubt–

Undoubtedly [is this one] fit for [being] a wife of a Kṣatriya, inasmuch as my cultured (*ārya*) mind has a longing for her; for [in the case] of the good the tendencies of the heart [are] the authority in matters [that are] subjects [or, abodes] of doubt. (19)

Nevertheless, I shall find out the actual state of things about her.

Śakuntalā :—(*Excitedly*) Ah! Rising up in the flutter [caused] by the sprinkling of water, having left off the Navamālikā is a bee hovering about my face!

[*Gesticulates annoyance by the bee*

King :—(*Beholding longingly*) Good, even the annoyance [is] charming in her case.

This one, whose beautiful eyes are directed to the different spots wherever the bee hovers around, with the eyebrows turned round through fear, is indeed learning to-day, in spite of herself [lit. though not desirous] graceful movements of the eyes! (20)

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१ सलिल...द्दो dropped

आपि च (सासूयम्)

चलापाङ्गां दृष्टिं स्पृशसि बहुशो वेपथुमतीं
रहस्याख्यायीव स्वनसि मृदु कर्णान्तिकचरः।
करं व्याधुन्वन्त्याः पिबसि रतिसर्वस्वमधरं
वयं तत्त्वान्वेषान्मधुकर हतास्त्वं खलु कृती ॥ २१ ॥ [2]

शकुन्तला-- णं एसो धिट्ठो विरमदि। अण्णदो गमिस्सं। (पदान्तरे स्थित्वा सदृष्टिक्षेपम्) कहं इदो वि आअच्छदि। हला परित्ताअह मं इमिणा
३ दुव्विणीदेण महुअरेण अहिहूअमाणं। [नैष धृष्टो विरमति। अन्यतो गमिष्यामि।...कथमितोऽप्यागच्छति। हला परित्रायेथां [४] मामनेन दुर्विनीतेन मधुकरेणाभिभूयमानाम्।]

६ उभे—(सस्मितम्) का वअं परित्तादुं। दुस्सन्तं अक्कन्द। राअरक्खिदाइं तवोवणाइं णाम। [के आवां परित्रातुम्। दुःषन्तमाक्रन्द। राजरक्षितानि तपोवनानि नाम।]

And further (*With envy*)

You are frequently touching [her] tremulous eye with the corners unsteady; moving near about the ears, you are humming softly as though communicating a secret; you are drinking the lower-lip—the quintessence of love—even though she shakes off [her] hand [to ward you off]—we, in [our] search for the true state of things, have been, [O] bee, [simply] damned; you indeed have triumphed ! (21)

Śakuntalā :—This impudent one does not stop; I shall move to another place. (*Standing after going another step, casting a glance*) What ! is he coming even here ? Friends, protect [both of you] me, being overpowered by this ill-mannered wicked bee !

Both (*Smilingly*) :—Who [are] we to protect [you] ? Shout out for Duḥṣanta ! The penance-groves, they say (*nāma*), are [to be] protected by the king !

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१ चलापाङ्गं दृष्टः। २ अपि च, लोलां दृष्टिमितस्ततो वितनुते सभ्रूलताविभ्रमांमाभुग्नेन विवर्तिता वलिमता मध्येन कम्प्रस्तनी। हस्ताग्रं विधुनोति पल्लवनिभं सीत्कारभिन्नाधरा जातेयं भ्रमराभिलङ्घनभिया वाद्यैर्विना नर्तकी॥ ३ ण एसो...up to हला...dropped ४ त्रुमर

राजा—अवसरोऽयमात्मानं दर्शयितुम्। न भेतव्यम्[१] (इत्यर्धोक्ते स्वगतम्)[२] राजभावैस्त्व[३]भिज्ञातो भवेत् । भवतु । एवं तावदभिधास्ये ।

शकुन्तला—[४](पदान्तरे स्थित्वा सदृष्टिक्षेपम्) [५]कहं इदोवि मं अणुसरदि । [कथमितोऽपि मामनुसरति ।]

राजा—(सत्वरमुपसृत्य)

कः पौरवे वसुमतीं शासति शासितरि दुर्विनीतानाम् ।
अयमाचरत्यविनयं मुग्धासु तपस्विकन्यासु ॥ २२ ॥

(सर्वा राजानं दृष्ट्वा किंचिदिव संभ्रान्ताः)

अनसूया—अज्ज ण क्खु किंवि अच्चाहिदं । इअं णो पिअसही महुअरेण आउलीकिअमाणा कादरीभूदा । [आर्य न खलु किमप्यत्याहितम् । इयं नौ प्रियसखी मधुकरेणाकुलीक्रियमाणा कातरीभूता ।] (शकुन्तलां दर्शयति)

राजा—([८]शकुन्तलाभिमुखो भूत्वा) अपि तपो वर्धते ।

(शकुन्तला साध्वसादवचना तिष्ठति)

King :—This [is a proper] opportunity to disclose myself. Be not afraid! (*With this half-said, to himself*) But [my] royal character would become known. Well, I shall just say this—

Śakuntalā :—(*Standing after going another step, casting a glance*) What ! is he following me even here ?

King :—(*Hastily approaching*)

Who is this one acting rudely towards the simple ascetic-girls, when a scion of Puru, the chastiser of the ill-mannered, is ruling over the earth ? (22)

[*All, seeing the king, act being somewhat confused*

Anasūyā :—Sir, nothing surely very frightful [has occurred]. This our dear friend, being overpowered by a bee, became nervous. [*Points to* Śakuntalā

King :—(*Staying facing* Śakuntlā) Does the penance prosper ?

[Śakuntalā *stands speechless through nervousness*

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१ न भेतव्यम् repeated. २ अपवार्य ३ एवं राजाहमिति परिज्ञानं भवेत् । ४ अतिथिसमाचारमवलम्बिष्ये । ५ ण एसो दुविण्णीदो विरमदि । ता अण्णदो गमिस्सं । ६ हद्धी हद्धी कधं । ७ ता परित्ताअध मं । ८ शकुन्तलामुपेत्य ९ ससाध्वसमवनतमुखी तिष्ठति ।

अनसूया—दाणिं अदिहिविसेसलाहेण । [1]हला सउन्दले गच्छ उडअं । फलमिस्सं अग्घं उवहर । इदं पादोदअं भविस्सादि । [इदानीमातिथिविशष-लाभेन। हला शकुन्तले गच्छोटजम्, फलमिश्रमर्घ्यमुपहर। इदं पादोदकं भविष्यति ।]

राजा—भवतीनां सूनृतयैव गिरा कृतमातिथ्यम् ।

प्रियंवदा—तेण हि इमस्सिं पच्छाअसीअलाए सत्तवण्णवेदिआए मुहुत्तअं उवविसिअ परिस्समविणोदं करेदु अज्जो । [तेन ह्यस्यां प्रच्छायशीतलायां सप्त-वर्णवेदिकायां मुहूर्तमुपविश्य परिश्रमविनोदं करोत्वार्यः ।]

राजा—ननु यूयमप्यनेन कर्मणा परिश्रान्ताः । तन्मुहूर्तमुपाविशत ।

अनसूया—हला सउन्दले, उइदं णो पज्जुवासणं अदिहीणं । ता एत्थ उवविसम्ह । [हला शकुन्तले, उचितं नः पर्युपासनमतिथीनाम् । तदत्रोपविशामः ।]

(सर्व उपविशन्ति)

शकुन्तला—(आत्मगतम्) किं णु क्खु इमं पेक्खिअ तवोवणविरोहिणो विआरस्स गमणीअम्हि संवुत्ता। [किं नु खल्विमं प्रेक्ष्य तपोवनविरोधिनो विकारस्य गमनीयास्मि संवृत्ता ।]

Anasūyā :—Now, by the gain of a distinguished guest Dear Śakuntalā, go to the cottage; bring the welcome-offering with fruit added; this would be the water for [washing] the feet.

King :—By the truthful agreeable speech itself of you [ladies] has hospitality been done.

Priyaṁvadā :—In that case, let the noble one remove the fatigue, sitting for a while upon this Saptaparṇa-dais, cool on account of dense shade.

King :—I say, you too are fatigued by this work. So, sit down for a while.

Anasūyā :—Dear Śakuntalā, [it is] proper for us to wait upon guests. We shall sit here. [*All sit down*

Śakuntalā :—(*To herself*) How possibly have I become amenable to a change of feeling, opposed [or, unsuitable] to a penance-grove, on seeing this one !

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१ प्रियंवदा—साअदं अज्जस्स। हला २ भवति सूनृतयैव वाचा। ३ सहाव-४ परिस्समं अवणेदु अज्जो । ५ प्रियंवदा–(जनान्तिकम्)

राजा—(सर्वा विलोक्य) अहो समानवयोरूपरमणीयं [१]सौहार्दं भवतीनाम् ।

प्रियंवदा—(जनान्तिकम्) अणसूए को णु क्खु एसो [२]चउरगम्भाराकिदी महुरं पिअं आलवन्तो [३]पहावन्तो विअ लक्खीअदि । [अनसूये को नु खल्वेष चतुरगम्भीराकृतिर्मधुरं प्रियमालपन्प्रभाववानिव लक्ष्यते।]

अनसूया—सहि मम वि अत्थि कोदूहलं। पुच्छिस्सं दाव णं। (प्रकाशम्) अज्जस्स महुरालावजणिदो विस्सासो मं मन्तावेदि [४]कदमो अज्जेण राएसिवंसो अलंकरीअदि, [५]कदमो वा विरहपज्जुस्सुअजणो किदो देसो, किंणिमित्तं वा [६]सुउमारदरो वि तवोवणागमणपँरिस्समस्स अत्ता पत्तदं उवणीदो। [सखि ममाप्यस्ति कौतूहलम्। प्रक्ष्यामि तावदेनम् । ... आर्यस्य मधुरालापजनितो विश्वासो मां मन्त्रयते कतम आर्येण राजर्षिवंशोऽलंक्रियते, कतमो वा विरहपर्युत्सुकजनः कृतो देशः, किंनिमित्तं वा सुकुमारतरोऽपि तपोवनागमनपरिश्रमस्यात्मा पात्रतामुपनीतः ।]

King :—(*Looking at all of them*) Oh ! [How I admire] your fellow-feeling charming owing to [your being of] equal age and beauty !

Priyaṁvadā :—(*Aside*) Anasūyā who possibly [is] this one, indeed, [who] of an intelligent and august form, talking sweetly and agreeably, looks as though possessed of majesty !

Anasūyā :—Friend, I too have [that] curiosity. I shall just ask him. (*Aloud*) The confidence generated by the sweet talk of the noble one makes me speak out—Which race of the royal sages is adorned by the noble one ? Which country again (*vā*) has been made as having people anxious all round through separation [from you] ? For what reason also has [your] person, though extremely delicate, been made to suffer [lit. the subject of] the great fatigue of coming to the penance-grove ?

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१ सौहार्दमत्रभवतीनाम् । २ मधुर, दुरवगाह । ३ पहुत्तदक्खिणं वित्थारेदि । ४ कदरो । ५ कदमो वा देसो विरहपज्जुस्सुओ करीअदि । ६ अज्जेण सुउमारेण । ७ परिस्समे अत्ता उवणीदो त्ति ।

शकुन्तला—(आत्मगतम्) हिअअ मा उत्तम्म। एसा तुए चिन्तिदं दाणिं अणसूआ मन्तेदि। [हृदय मोत्ताम्य। एषा त्वया चिन्तितमिदानीमनसूया
३६ मन्त्रयते।]

राजा—(आत्मगतम्) कथमिदानीमात्मानं निवेदयामि, कथं वात्मापहारं करोमि। भवतु। एवं तावदेनां वक्ष्ये। (प्रकाशम्) भवति [1]यः पौरवेण राज्ञा धर्मा-
३९ धिकारे नियुक्तः सोऽहमाश्रमिणामविघ्नक्रियोपलम्भाय धर्मारण्यमिदमायातः।

अनसूया—सणाहा दाणिं धम्मआरिणो। [सनाथा इदानीं धर्मचारिणः।

(शकुन्तला शृङ्गारलज्जां रूपयति)

४२ **सख्यौ**—(उभयोराकारं विदित्वा जनान्तिकम्) हला सउन्दले जइ एत्थ अज्ज तादो संणिहिदो भवे। [हला शकुन्तले यद्यत्राद्य तातः संनिहितो भवेत्।]

शकुन्तला—(सरोषम्) तदो किं भवे। [ततः किं भवेत्।]

Śakuntalā :—(*To herself*) [O] heart! Away with being uneasy. This Anasūyā is giving vent to [or, speaking out] what is thought of by you!

King :—(*To himself*) How should I communicate about myself now? Or again, how should I prevaricate [or, keep secrecy] about myself? Well, I shall just say to her—(*Aloud*) Lady, he, who has been appointed by the king, the scion of Puru, to the post of matters spiritual [Superintendent of Ecclesiastical Department], —that I have come to this holy forest [-region] to find out [if] the sacrificial rites [are] free from impediments.

Anasūyā :—Now [are] the religious possessed of a protector [and so, they have nothing to fear].

[Śakuntalā *gesticulates bashfulness arising from love-emotion*

Two Friends :—(*Knowing the significance of the physical appearance of both, aside*) Dear Śakuntalā, if to-day, here, father were near at hand—

Śakuntalā:—(*With warth*) Then, what would have happened?

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१ वेदविदस्मि राज्ञः पौरवस्य नगरधर्माधिकारे नियुक्तः पुण्याश्रमदर्शनप्रसङ्गेन धर्मारण्य...

सख्यौ—इमं जीविदसव्वस्सेण वि अदिहिं किदत्थं करिस्सदि। [इमं जीवितसर्वस्वेनाप्यतिथिं कृतार्थं करिष्यति।]

शकुन्तला—तुम्हे अवेध। किंवि हिअए करिअ मंतेध। ण वो वअणं सुणिस्सं। [युवामपेतम्। किमपि हृदये कृत्वा मन्त्रयेथे। न युवयोर्वचनं श्रोष्यामि।]

राजा—वयमपि तावद्भवत्योः[1] सखीगतं किंचित्पृच्छामः।

सख्यौ—अज्ज, अणुग्गहो[2] विअ इअं अब्भत्थणा। [आर्य, अनुग्रह इवेयमभ्यर्थना।]

राजा—भगवान्काश्यपः[3] शाश्वते ब्रह्मणि स्थित इति प्रकाशः। इयं च वां सखी तदात्मजेति कथमेतत्।

अनसूया—सुणादु अज्जो। अत्थि कोसिओत्ति गोत्तणामहेओ महाप्पहावो राएसी। [शृणोत्वार्यः। अस्ति कौशिक इति गोत्रनामधेयो महाप्रभावो राजर्षिः।]

राजा—अस्ति[4] श्रूयते।

Two Friends :—He would render this distinguished guest completely satisfied, even with [the gift of] the all-in-all of [his] life.

Śakuntalā :—Get away, you two. Thinking something or other [nonsensical] in the heart, you speak out! I won't listen to your words!

King :—We too would just ask something referring to your friend.

Two Friends :—Sir, this request [is] as it were a favour.

King :—His Reverence Kāśyapa lives as a confirmed bachelor [lit. in eternal bachelor-hood]—that [is] public [news]; and this your friend [you say, is] his daughter—how [is] this?

Anasūyā :—May the noble one hear—There is some royal sage of great prowess, with Kauśika as the group-name.

King :—There is [one], [we have] heard [of him].

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१ भवत्यौ। २ अणुग्गहे वि अब्भत्थणा। ३ तत्रभवान्कण्वः। ४ तत्रभवान्कौशिकः।

अनसूया—तं णो पिअसहीए पहवं अवगच्छ। उज्झिआए सरीरसंवड्ढणाहिहिं तादकस्संवो से पिदा। [तमावयोः प्रियसख्याः प्रभवमवगच्छ। उज्झितायाः शरीरसंवर्धनादिभिस्तातकाश्यपोऽस्याः पिता।]

राजा—उज्झितशब्देन जनितं मे कौतूहलम्। आ मूलाच्छ्रोतुमिच्छामि।

अनसूया—सुणादु अज्जो। पुरा किल तस्स राएसिणो उग्गे तवसि वट्टमाणस्स किंवि जादसङ्केहिं देवेहिं मेणआ णाम अच्छरा णिअमविग्घकारिणी पेसिदा। [शृणोत्वार्यः। पुरा किल तस्य राजर्षेरुग्रे तपसि वर्तमानस्य किमपि जातशङ्कैर्देवैर्मेनका नामाप्सरा नियमविघ्नकारिणी प्रेषिता।]

राजा—अस्त्येतदन्यसमाधिभीरुत्वं देवानाम्। ततस्ततः।

अनसूया—तदो वसंतोदारसमए से उम्मादइत्तअं रूवं पेक्खिअ—[ततो वसन्तावतारसमयेऽस्या उन्मादयितृ रूपं दृष्ट्वा—] (इत्यर्धोक्ते लज्जया विरमति।)

राजा—परस्तादवगम्यत एव। सर्वथाप्सरःसंभवैषा।

Anasūyā :—Understand him [to be] the progenitor of our dear friend. Papa Kāśyapa [is] the father of her [who was] abandoned, on account of [his] rearing up [her] body etc.

King :—My curiosity has been roused by [your use of] the word 'abandoned.' I wish to hear [the story right] from the beginning.

Anasūyā :—May the noble one hear. Formerly, they say, by the gods getting apprehensive in some way or other, was sent to that royal sage practising rigorous austerities an Apsaras by name Menakā [to act as] the producer of obstacles to [his] vows.

King :—There is this fear of the gods, about the high concentration [or, penance] of others. What then ?

Anasūyā :—Then at the time of the advent of spring, having beheld her maddening form—[*With this half-said, stops through bashfulness*

King :—The aftermath is quite understood. Anyway, this one is born of an Apsaras.

१...मिच्छामः। २...दाररमणीए समए!

अनसूया—अध इं। [अथ किम्।]

राजा—उपपद्यते ।

> **मानुषीषु कथं वा स्यादस्य रूपस्य संभवः ।**
> **न प्रभातरलं ज्योतिरुदेति वसुधातलात् ॥ २३ ॥**

(शकुन्तलाधोमुखी तिष्ठति)

राजा—(आत्मगतम्) लब्धावकाशो मे मनोरथः । [१]किंतु सख्या परिहासोदाहृतां वरप्रार्थनां श्रुत्वा धृतद्वैधीभावकातरं मे मनः ।

प्रियंवदा—(सस्मितं शकुन्तलां विलोक्य नायकाभिमुखी भूत्वा) पुणो वि वत्तुकामो विअ अज्जो । [पुनरपि वक्तुकाम इवार्यः ।]

(शकुन्तला सखीमङ्गुल्या तर्जयति)

राजा—सम्यगुपलक्षितं भवत्या । अस्ति नः सच्चरितश्रवणलोभादन्यदपि प्रष्टव्यम् ।

Anasūyā :—That [is] so.

King :—[That is] reasonable.

How otherwise (*vā*) could there be the existence of such beauty [or, form] amongst the human ladies ? The [lightning] flash, quivering with splendour, does not rise up from the earth-surface ! (23)

[Śakuntalā *stands, with face hung down*

King :—(*To himself*) My wish has [now] got scope. But, having heard of the craving after a husband announced in joke by [her] friend, my mind [is] nervous owing to harbouring [a feeling of] uncertainty.

Priyaṁvadā .—(*Smilingly beholding* Śakuntalā, *standing facing the hero*) The noble one [is] as though desirous of saying [something] once again.

[Śakuntalā *snubs her friend with her finger*

King :—You have rightly noticed. There is something else too (*api*) to be asked by us, on account of eagerness to hear the doings of the good.

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१ किंतु...मनः dropped

१ **प्रियंवदा**—अलं विआरिअ। अणिअन्तणाणुओओ तवास्सिअणो णाम।
[अलं विचार्य। अनियन्त्रणानुयोगस्तपस्विजनो नाम।]

राजा—इति [1]सखीं ते विज्ञातुमिच्छामि—

वैखानसं किमनया व्रतमा प्रदानाद्-
व्यापाररोधि मदनस्य निषेवितव्यम्।
अत्यन्तमेवं[2] सदृशेक्षणवल्लभाभि-
राहो निवत्स्यति समं हरिणाङ्गनाभिः॥ २४॥

प्रियंवदा—अज्ज [3]धम्माअरणे वि परवसो अअं जणो। गुरुणो उण से अणुरूववरप्पदाणे संकप्पो। [आर्य धर्माचरणेऽपि परवशोऽयं जनः। गुरोः
३ पुनरस्या अनुरूपवरप्रदाने संकल्पः।]

राजा—(आत्मगतम्) न दुरवापेयं खलु प्रार्थना।

भव हृदय साभिलाषं संप्रति सन्देहनिर्णयो जातः।
आशङ्कसे यदग्निं तदिदं स्पर्शक्षमं रत्नम्॥ २५॥

Priyaṁvadā :—Enough of thinking [or, hesitating about it]. Ascetic people are [such as] to have questions [asked of them] without restraint.

King :—Thus [referring to the following point] I wish to know your friend—

Is the hermit-vow obstructing the operation of love, to be taken to by this one, up to [her] being given away [in marriage]; or will she be dwelling for ever [or, verily, right up to the end] along with the female deer dear on account of [their being possessed of] similar eyes? (24)

Priyaṁvadā :—Sir, this person [is] under the control of another, even in the observance of religious practices; her father's idea, however, [is] to give her away to a worthy bridegroom.

King :—(*To himself*) Not, indeed, [is] this ardent desire [of mine] difficult to obtain.

Be, [O] heart, possessed of longing; now has come about the clearing of doubt. What you suspect to be fire—that [is] this gem fit for being touched. (25)

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१ एतत्पृच्छामि। २ अत्यन्तमात्मसदृशे...। ३ धम्माअरणपरवसो

शकुन्तला—(सरोषमिव) अणसूए गमिस्सं अहं। [अनसूये गमिष्याम्यहम्]

अनसूया—किंणिमित्तं । [किंनिमित्तम् ।]

शकुन्तला—इमं असंबद्धप्पलाविणिं पिअंवदं अज्जाए गोदमीए णिवेद्-इ [इमामसंबद्धप्रलापिनीं प्रियंवदामार्यायै गौतम्यै निवेदयिष्यामि ।]

अनसूया—सहि ण जुत्तं अकिदसक्कारं अदिहिविसेसं उज्झिअ अस्सम-वासिणो जणस्स सच्छन्ददो गमणं । [सखि न युक्तमकृतसत्कारमतिथिविशेष-मुज्झित्वाश्रमवासिनो जनस्य स्वच्छन्दतो गमनम् ।]

(शकुन्तला न किंचिदुक्त्वा प्रस्थितैव)

राजा—(आत्मगतम्) आः, कथं गच्छति । (ग्रहीतुमिच्छन्पुनरात्मानं निगृह्य) अहो चेष्टाप्रतिरूपिका कामिजनमनोवृत्तिः । अहं हि

अनुयास्यन्मुनितनयां सहसा विनयेन वारितप्रसरः ।
स्थानादनुच्चलन्नपि गत्वेव पुनः प्रतिनिवृत्तः ॥ २६ ॥

Sakuntalā :—(*As though in anger*) Anasūyā, [here] I shall be going.

Anasūyā :—What reason for ?

Śakuntalā :—I shall be reporting this Priyamvadā prattling absurdly, to the noble Gautamī.

Anasūyā :—Friend ! it is not proper, your going away at your will, leaving in the lurch a distinguished guest, with no hospitality shown.

[Śakuntalā *does move off, without saying anything*

King :—(*To himself*) Oh ! What ! is she going ? (*Wishing to hold her, curbing himself*) The activity of the mind of lovers [is] the counterpart [that is, has all the characteristics] of physical movement. For, I

about to follow the hermit-daughter, [but] with [my] progress suddenly checked by decorum, though not rising up from [my] place, have, as it were, having gone, come back again ! (26)

प्रियंवदा—(शकुन्तलामुपरुध्य) हला ण दे जुत्तं गन्तुं । [हला न ते युक्तं गन्तुम् ।]

शकुन्तला—(सभ्रभङ्गम्) किंणिमित्तम् । [किंनिमित्तं ।]

प्रियंवदा—रुक्खसेवणे दुवे धारेसि मे । एहि दाव । अत्ताणं मोचिए तदो गमिस्ससि । [वृक्षसेचने द्वे धारयासि मे । एहि तावत् । आत्मानं मोचयित्वा ततो गमिष्यसि ।] (इति बलादेनां निवर्तयति)

राजा—भद्रे वृक्षसेचनादेव परिश्रान्तामत्रभवतीं लक्षये । तथा ह्यस्याः

स्रस्तांसावतिमात्रलोहिततलौ बाहू घटोत्क्षेपणा-
दद्यापि स्तनवेपथुं जनयति श्वासः प्रमाणाधिकः ।
बद्धं कर्णशिरीषरोधि वदने घर्माम्भसां जालकं
बन्धे स्रंसिनि चैकहस्तयमिताः पर्याकुला मूर्धजाः ॥ १७ ॥

Priyaṁvadā :—(*Detaining* Śakuntalā) Dear one, [it is] not proper for you to go.

Śakuntalā :—(*With the knitting of the eye-brow*) For what reason ?

Priyaṁvadā :—You owe me two waterings of trees. Come along ; having released yourself [from the debt], you will then go. [*Forcibly makes her turn back*

King :—Good lady ! I notice this lady to be quite (*pari*) exhausted by the watering of trees itself. To explain the same, her

arms, with the shoulders drooping, have [their] palms very much reddened through the lifting up of the jar ; even now [her] breath above the normal produces tremor in the breasts ; on [her] face is formed a net-work of perspiration -drops [lit. waters], obstructing the Śirīṣa flower on the ear ; and the knot [of hair] being loosened, the dishevelled hair on the head are restrained [by her] with one hand. (27)

१...सृत्य) हला चण्डि ण लब्भदि गन्तुं । शकुन्तला-(परिवृत्य सभ्रूभङ्गम्) किं ति । २ तेहिं दाव अत्ताणअं मोआवेहि तदो

तदहमेनामनृणां करोमि। (इत्यङ्गुलीयकं दातुमिच्छति)

([1]उभे नाममुद्राक्षराण्यनुवाच्य परस्परमवलोकयतः)

राजा—अलमस्मानन्यथा संभाव्य। राज्ञःपरिग्रहोऽयम् ।[2]

प्रियंवदा—तेण हि णारिहदि एदं अङ्गुलीअअं अङ्गुलीविओअं। अज्जस्स वअणेणेव्व अणिरिणा णाम एसा। ([3]किंचिद्विहस्य) हला सउन्दले मोइदासि अणुअम्पिणा अज्जेण अहवा महाराएण। गच्छ दाणिं। [तेन हि नार्हत्येतदङ्गुलीयकमङ्गुलीवियोगम् । आर्यस्य वचनेनैवानृणा नामैषा। ... हला शकुन्तले मोचितास्यनुकम्पिनार्येण—अथवा महाराजेन। गच्छेदानीम्।]

शकुन्तला—(आत्मगतम्) जइ अत्तणो पहविस्सं। (प्रकाशम्) का तुमं विसज्जिदव्वस्स रुन्धिदव्वस्स वा। [यद्यात्मनः प्रभविष्यामि।...का त्वं विसृष्टव्यस्य रोद्धव्यस्य वा।]

राजा—(शकुन्तलां विलोक्य, आत्मगतम्) किं नु खलु यथा वयमस्यामेवमियमप्यस्मान्प्रति स्यात् । अथवा लब्धावकाशा मे प्रार्थना। कुतः—

So, I shall make her free from debt.

[*Desires to give* [*that is, offers*] *the ring*

[*Both reading to themselves the letters on the seal with name, look at each other*

King :—Away with taking us otherwise [than what we are]; this [is] a royal acquisition [a gift from the king; also king's own property].

Priyaṁvadā :—Then, indeed, deserves not this ring separation from [your] finger. By the word itself of the noble one, [has] this one, to be sure, [become] free from debt. (*Slightly turning aside*) Dear Śakuntalā, you have been released [from debt] by the compassionate noble one or rather by the Great King. Go now.

Śakuntalā :—(*To herself*) If I could be controlling myself. (*Aloud*) Who [are] you for [one] to be released or detained ?

King :—(*Beholding* Śakuntalā, *to himself*) Could it indeed be that as we [are feeling] towards her, she also would be

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१ सख्यौ प्रतिगृह्य नामाक्षराणि वाचयित्वा च पर... २...यमिति राजपुरुषं मामवगच्छथ। ३ अनसूया—हला...महाराएण। ता कहिं दाणिं गमिस्ससि। शकुन्तला—(आत्मगतम्) ण एदं परिहरिस्सं जइ अत्तणो पहवे। प्रियंवदा—संपदं किं ण गच्छीअदि। शकुन्तला—दाणिं वि किं तुह आअत्तम्हि। जदा मे रोअदि तदा गमिस्सं। राजा...

वाचं न मिश्रयति यद्यपि मद्वचोभिः
कर्णं ददात्यभिमुखं मयि भाषमाणे ।
कामं न तिष्ठति मदाननसंमुखीयं
भूयिष्ठमन्यविषया न तु दृष्टिरस्याः ॥ १८ ॥

(नेपथ्ये) भो भोस्तपस्विनः [1]संनिहितास्तपोवनसत्त्वरक्षायै भवत । प्रत्यासन्नः किल मृगयाविहारी पार्थिवो दुःषन्तः ।

तुरगखुरहतस्तथा हि रेणुर्विटपविषक्तजलार्द्रवल्कलेषु ।
पतति परिणतारुणप्रकाशः शलभसमूह इवाश्रमद्रुमेषु ॥ २९ ॥

अपि च

तीव्राघात[2]प्रतिहततरुस्कन्धलग्नैकदन्तः
क्रोडाकृ[3]ष्टव्रततिवलयासङ्गसंजातपाशः ।
मूर्तो विघ्नस्तपस इव नो भिन्नसारङ्गयूथो
धर्मारण्यं प्रविशति गजः स्यन्दनालोकभीतः ॥ ३० ॥

[feeling] in respect to us ? Or, my longing as found scope. How ?

Even though she mixes not [her] speech with my words, she gives attentive ear while I am speaking ; granted that she stands not with [her] face facing my face ; but her sight has for the most part no other object [but myself]. (28)

(*Behind the curtain*) Halloa, ye hermits ! Be near about for the protection of the animals in the penance-grove. Close by, they say (*kila*) [is] King Duḥṣanta. enjoying the hunt.

For, [or, as a consequence of that] the dust kicked up by the hoofs of horses, having the colour of [or, shining in] the evening twilight is falling, like a swarm of locusts on the trees of the hermitage, with bark-garments wet with water suspended about the branches. (29)

Moreover,

With one tusk sticking to the trunk of a tree struck down with a violent blow, with a noose formed up by the

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१ तपोवनसंनिहितसत्त्वरक्षणाय सज्जीभवन्तु भवन्तः । २ तीव्राघातादभिमुखतरु... तीव्राघातप्रतिहततरुः । ३ पादाकृष्ट...

(सर्वाः कर्णं दत्त्वा किंचिदिव संभ्रान्ताः)

राजा—(आत्मगतम्) अहो धिक्[2]। सैनिका अस्मदन्वेषिणस्तपोवनमुपरुन्धन्ति। भवतु। प्रतिगमिष्यामस्तावत्।

अनसूया[3]—अज्ज, इमिणा आरण्णअवुत्तंतेण पज्जाउलम्ह। अणुजाणाहि णो उडअगमणस्स। [आर्य, अनेनारण्यकवृत्तान्तेन पर्याकुलाः स्म.। अनुजानीहि न उटजगमनाय।][4]

राजा—(ससंभ्रमम्) गच्छन्तु भवन्त्यः.। वयमप्याश्रमपीडा यथा न भविष्यति तथा प्रयतिष्यामहे। (सर्व उत्तिष्ठन्ति)

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clinging of the coils of creepers dragged along by [his] chest, an elephant, as though an incarnate obstacle to our penance, who has scattered the herd of spotted deer, is entering the holy (*dharma*) forest, scared by the spectacle of a chariot. (30)

[*All the ladies, having heard, become slightly confused*

King :—(*To himself*) Oh, fie ! Soldiers, searching for us are disturbing the penance-grove. Well, we shall be just going back.

Anasūyā :—Noble one, we are greatly perturbed by this happening [or episode] about the forest [– elephant]. Please permit our going to the cottage.

King :—(*In flurry*) Your ladyships may go. We also shall make great (*pra*) exertions, so that there would be no discomfort to the hermitage.

[*All rise up*

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१ सर्वाः श्रुत्वा ससंभ्रममुत्तिष्ठन्ति। २ पौरा...this is read before the verse तीव्राघात... and then पुनर्नेपथ्ये— भो भोस्तपस्विनः पर्याकुलीकुर्वन् वृद्धस्त्रीकुमारकानेष प्राप्तः। तीव्राघात etc. After the verse, राजा—अहो धिक्कथमपराद्धस्तपस्विनामस्मि। भवतु तावत्प्रतिगच्छामि। ३ सख्यौ—अज्ज इमिणा हत्थिसंभमेण ... ४ अनसूया—(शकुन्तलां प्रति) हला सउन्दले, आउला अज्जा गोदमी भविस्सादि। ता एहि सिग्घं एकत्था होम्ह। शकुन्तला—(गतिसंरोधं रूपयित्वा) हद्धी हद्धी ऊरुत्थम्भविअलम्हि संवुत्ता। राजा—स्वैरं स्वैरं गच्छन्तु......

सख्यौ—अज्ज, असंभाविदसक्कारं भूओ वि पेक्खणणिमित्तं लज्जेमो अज्जं विण्णाविदुं। [आर्य, असंभावितसत्कारं भूयोऽपि प्रेक्षणनिमित्तं लज्जावहे आर्यं विज्ञापयितुम्।]

राजा—मा मैवम्। दर्शनेनैव भवतीनां पुरस्कृतोऽस्मि।[2]

(शकुन्तला राजानमवलोकयन्ती सव्याजं विलम्ब्य सह सखीभ्यां निष्क्रान्ता)

राजा—[3]मन्दौत्सुक्योऽस्मि नगरगमनं प्रति। यावदनुयात्रिकान्समेत्य नातिदूरे तपोवनस्य निवेशयेयम्। न खलु शक्नोमि शकुन्तलाव्यापारादात्मानं निवर्तयितुम्। मम हि

> गच्छति पुरः शरीरं धावति पश्चादसंस्तुतं[4] चेतः।
> चीनांशुकमिव केतोः प्रतिवातं नीयमानस्य ॥ ३१ ॥

(निष्क्रान्ताः सर्वे)

इति [5]प्रथमोऽङ्कः।

Two Friends:—Noble one, we are ashamed to request the noble one for the purpose of seeing [us] once again—[we] who did not render [to you] the hospitality due to guests.

King:—No, not thus. I have been honoured by the very sight of your ladyships.

[Śakuntalā, *looking at the king, tarrying under some pretext, exit with the two friends*

King:—I have [my] eagerness in respect of going to the city, slackened. Meanwhile, having joined the camp-followers, I shall encamp [them] not very far from the penance-grove. Not indeed am I able to turn away myself from [this] Śakuntalā business. For, my

> body goes forward, [but] runs back the restless mind,
> like the China-silk-piece of the banner being borne
> against the wind. (31)

[*Exeunt omnes*

End of Act I

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१ महाभाअ विविदभूइट्ठोसि। णं संपदं जं उवहारमज्झत्थदाए अवरद्ध म्ह तं मरिसेसि। असंभाविदसक्कारं भूयो वि पच्चवेक्खणणिमित्तं सपरिहारं अज्जं विण्णवेम्ह। २ शकुन्तला—अणसूए, अहिणवकुससूइपरिक्खदं मे चलणं, कुरवहसाहापरिलग्गं च वक्कलं। ता पडिवालेध मं जाव णं मोआवेमि। (इति राजानमवलोकयन्ती सव्याजं...) ३ (निःश्वस्य) गताः सर्वाः। भवतु। अहमपि गच्छामि। शकुन्तलादर्शनादेव मन्दौत्सुक्यो... ४. पश्चादसंस्थितं ५ इत्याखेटको नाम प्रथमोऽङ्कः।

द्वितीयोऽङ्कः ।

(ततः प्रविशति [1]विषण्णो विदूषकः)

विदूषकः—(निःश्वस्य) भो हदोम्हि[2] एदस्स मिअआसीलस्स रण्णो वअस्सभावेण । अअं मिओ अअं वराहो अअं सद्दूलो त्ति मज्झण्णे वि गिम्ह-विरलपाअवच्छाआसु वणराईसु आहिण्डीअदि[3] । पत्तसंकरकसाआणि कदुण्हाणि गिरिणईजलाणि पीअन्ति । अणिअदवेलं सुल्लमंसभूइट्ठो[4] आहारो अण्हीअदि । तुरगाणुधावणकण्डिदसंधिणो रत्तिं वि णिकामं सइदव्वं णत्थि । तदो महन्ते एव्व पच्चूसे दासीएपुत्तेहिं सउणिलुद्धएहिं वणग्गहणकोलाहलेण पडिबोधिदोम्हि । एत्तिएण वि पीडा ण णिक्कमदि । तदो गण्डस्स उवरि पिडिआ संवुत्ता । हिओ किल अम्हेसु ओहीणेसु तत्तहोदो मिअआणुसारेण अस्समपदं पविट्ठस्स तावसकण्णआ सउन्दला णाम मम अधण्णदाए दंसिदा । संपदं णअरगमणस्स कहं वि ण करेदि । अज्ज वि तस्स तं एव्व चिन्तअन्तस्स अक्खीसु पभादं आसि । का गदी ।

ACT II

(*Then enter* Vidūṣaka *dejected*)

Vidūṣaka :—(*Sighing*) Oh ! I am undone by being the companion of this king indulging in hunt. ' Here [is] a deer ' ' Here a boar ' ' Here a tiger,'—with [that is, on hearing] such [cries], we have been stalking about [lit. it is stalked about] even at mid-day through the rows of woods, with the shades of trees scanty in the hot season ! Lukewarm waters of the hill-streams, astringent owing to being mixed with leaves are drunk. A meal consisting mostly of flesh roasted on spits is eaten at irregular hours. For me whose joints are pounded down by running after [the chase] on horse-back, there is not even at night [any prospect of] sleep to one's satisfaction. Further, even at the earliest dawn, I was awakened by the sons of whores, the hunters with packs of hounds with [their] din, while surrounding the forest. And even

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१ dropped २ ही माणहे हदो..., दिट्ठं । ३ अडवीदो अडविं ४ उण्होण्णं मंसं भुंजीअदि । ५ पिण्डिआ ६ मणं कहं वि

जाव णं किदाचारपरिकम्मीणं पेक्खामि। (परिक्रम्यावलोक्य च) एसो बाणासणंहत्थाहिं जवणीहिं वणपुप्फमालाधारिणीहिं पडिवुदो इदो एव्व आअच्छदि पिंअवअस्सो। होदु। अंगभंगविकलो विअ भविअ चिट्ठिस्सं। जइ एव्वं वि णाम विस्सनं लहेअं। [भो हतोऽस्मि, एतस्य मृगयाशीलस्य राज्ञो वयस्यभावेन। अयं मृगोऽयं वराहोऽयं शार्दूल इति मध्याह्नेऽपि ग्रीष्मविरलपादपच्छायासु वनराजिष्वाहिण्डयते। पत्रसंकरकषायाणि कटुष्णानि गिरिनदीजलानि पीयन्ते। अनियतवेलं शूल्यमांसभूयिष्ठ आहारोऽश्यते। तुरगानुधावनकण्डितसन्धे रात्रिमपि निकामं शयितव्यं नास्ति। ततो महत्येव प्रत्यूषे दास्याःपुत्रैः श्वगणिलुब्धकैर्वनग्रहणकोलाहलेन प्रतिबोधितोऽस्मि। इयतापि पीडा न निष्क्रामति। ततो गण्डस्योपरि पिटिका संवृत्ता। ह्यः किलास्मास्ववहीनेषु तत्रभवतो मृगयानुसारेणाश्रमपदं प्रविष्टस्य तापसकन्यका शकुन्तला नाम ममाधन्यतया दर्शिता। साम्प्रतं नगरगमनस्य कथामपि न करोति। अद्यापि तस्य तामेव चिन्तयतोऽक्ष्णोः प्रभातमासीत्। का गतिः। यावदेनं कृताचारपरिकर्माणं प्रेक्षे ।...एष बाणासनहस्ताभिर्यवनीभिर्वनपुष्पमालाधारिणीभिः परिवृत इत एवागच्छति प्रियवयस्यः। भवतु। अङ्गभङ्गविकल इव भूत्वा स्थास्यामि। यद्येवमपि नाम विश्रमं लभेय।] (दण्डकाष्ठमवलम्ब्य स्थितः)

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with so much, [my] troubles do not pass away. There has grown a pimple over the boil. Yesterday indeed, while we were left behind, the hermit-daughter, by name Śakuntalā, was shown by my ill-luck to His Honour who had entered the hermitage-precincts in the course of hunting. Now he does not even [so much as] talk of going to the capital. Even to-day, the dawn broke upon his eyes, while he was brooding over the same [Śakuntalā]. What course [to get out of this is there]? I shall just see him who has completed the customary decoration [or, toilet]. (*Walking about and beholding*) Here is [my] dear friend coming in this very direction, surrounded by Yavana women with bows in hand [and] wearing garlands of wild flowers. Well, I shall stay on, having become as though crippled by the break-down of [my] limbs—if at all, in this way I may get [some] relief.

[*Stands leaning on his wooden staff*

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१ परिक्कमं २ बाणासणहत्थो हिअअणिहिदपिअअणो वनपुप्फमालाधारो इदो एव्व।

(ततः प्रविशति यथानिर्दिष्टपरिवारो राजा)

राजा--(आत्मगतम्)

कामं प्रिया न सुलभा मनस्तु तद्भावदर्शनाश्वासि।
अकृतार्थेऽपि मनसिजे रतिमुभयप्रार्थना कुरुते ॥ १ ॥

(स्मितं कृत्वा) एवमात्माभिप्रायसंभावितेष्टजनचित्तवृत्तिः प्रार्थयिता विडम्ब्यते।

स्निग्धं वीक्षितमन्यतोऽपि नयने यत्प्रेरयन्त्या तया
यातं यच्च नितम्बयोर्गुरुतया मन्दं विलासादिव।
मा गा इत्युपरुद्धया यदपि सा सासूयमुक्ता सखी
सर्वं तत्किल मत्परायणमहो कामी स्वतां पश्यति ॥ २ ॥

विदूषकः—(तथा स्थित एव) भो वअस्स ण मे हत्थपाआ पसरंति। ता वाआमेत्तेण जआवीअसि। [भो वयस्य न मे हस्तपादं प्रसरति। तद्वाङ्मात्रेण जाप्यसे।] ३

(*Then enter the* King, *with retinue as described*)

King :—(*To himself*)

Granted that the beloved [is] not easy to obtain ; but [my] mind is comforted by the sight of her feelings. Even when love has not secured its object, mutual longing leads on to satisfaction. (1)

(*Smiling*) Thus is mocked the lover who imagines [or judges] the state of mind of the beloved person in accordance with his own desire !

That she looked on affectionately, while casting [her] eyes even elsewhere ; and that she moved on slowly as though through sport, owing to the heaviness of [her] hips; and further, when detained by her friend with [the words] 'Do not go,' that friend was addressed by her in anger—all that, verily, had sole reference to me ! Oh ! how a lover sees [everywhere] reference to himself ! (2)

Vidūṣaka :—(*Just standing in the same position*) [O] friend, my hands and feet stretch not. So, you are being greeted with mere words !

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१ दर्शनायासि २ विप्रलभ्यते ३ कामः

राजा—(सस्मितम्) कुतोऽयं गात्रोपघातः ।

विदूषकः—कुदो किल सअं अच्छी आउलीकरिअ अस्सुकारणं पुच्छसि । [कुतः किल स्वयमक्ष्याकुलीकृत्याश्रुकारणं पृच्छसि ।]

राजा—न खल्ववगच्छामि ।[2]

विदूषकः—भो वअस्स जं वेदसो खुज्जलीलं विडम्बेदि तं किं अत्तणो पहावेण णं णईवेअस्स । [भो वयस्य यद्वेतसः कुब्जलीलां विडम्बयति तत्किमात्मनः प्रभावेण ननु नदीवेगस्य ।]

राजा—नदीवेगस्तत्र कारणम् ।

विदूषकः—मम वि भवं । [ममापि भवान् ।]

राजा—कथमिव ।

विदूषकः—एवं [3]राअकज्जाणि उज्झिअ एआरिसे आउलप्पदेसे वणचरवुत्तिणा तुए होदव्वं । जं सच्चं पच्चहं सावदसमुच्छारणेहिं संखोहिअसंधिबंधाणं मम गत्ताणं अणीसो म्हि संवुत्तो । ता पसादइस्सं विसज्जिदुं मं एकाहं वि दाव विस्समिदुं । [एवं राजकार्याण्युज्झित्वैतादृश आकुलप्रदेशे वनचरवृत्तिना त्वया भवितव्यम् । यत्सत्यं प्रत्यहं श्वापदसमुत्सारणैः संक्षोभितसन्धिबन्धानां मम गात्राणामनीशोऽस्मि संवृत्तः । तत्प्रसादयिष्यामि विसर्जितुं मामेकाहमपि तावद्विश्रमितुम् ।]

King :—(*With a smile*) Whence this paralysis of the limbs?

Vidūṣaka :—Why, indeed, having yourself caused pain to the eye, are you asking the cause of tears?

King :—Not indeed [can] I make out [what you refer to].

Vidūṣaka :—[O] friend, that the reed imitates the grace of the hunch-back—[is] that through its own power, or rather (*nanu*) [through the power] of the current of the river?

King :—The river-current [is] the cause thereof.

Vidūṣaka :—Of me too, you [are the cause].

King :—How possibly?

Vidūṣaka :—That in this way, having given up state-affairs, you are leading the life of a forest-roamer, in such a

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१ विलोक्य सस्मितम् २ भिन्नार्थमभिधीयताम् ३ जुत्तं णाम एदं जं तए रज्जकज्जाइं तादिसं च अक्खलितपदं पदेसं उज्झिअ वणअरवत्तिणा भविदव्वं ति । किं एत्थ मन्तीअदु । अहं उण बम्हणो पच्चहं सावदाणुसरणेहिं... ता पसीद । एकाहं दाव विस्समीअदु ।

राजा—(आत्मगतम्) अयं चैवमाह । ममापि काश्यपसुतामनुस्मृत्य
मृगयाविक्लवं चेतः । कुतः – २१

न नमयितुमधिज्यमस्मि शक्तो
धनुरिदमाहितसायकं मृगेषु ।
सहवसतिमुपेत्य यैः प्रियायाः
कृत इव मुग्धविलोकितोपदेशः ॥ ३ ॥

विदूषकः—(राज्ञो मुखं विलोक्य) अत्तभवं किं वि हिअए करिअ मन्तेदि । अरण्ये मए रुदिअं । [अत्रभवान्किमपि हृदये कृत्वा मन्त्रयते । अरण्ये
मया रुदितम् ।] ३

राजा—(सस्मितम्) किमन्यत् । अनतिक्रमणीयं सुहृद्वाक्यमिति स्थितोऽस्मि ।

विदूषकः—चिरं जीअ । [चिरं जीव ।] (गन्तुमिच्छति) ६

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god-forsaken (*ākula*) region! To tell the truth, I have lost control over [lit. become no master of] my limbs, the joint-tethers of which have been violently shaken by the daily driving away of the wild beasts. So, I shall be soliciting [your] favour to give me leave at least for a day, to take rest.

King :—(*To himself*) This one too speaks thus. My mind too, remembering the daughter of Kāśyapa, [has become] weary of chase. Why?

I am not able to bend this strung bow, with the arrow fixed [upon it] against the deer, by whom having taken to the same abode, has been given to [my] beloved, instruction in affectionate [or, artless] glances. (3)

Vidūṣaka :—(*Looking at the king's face*) Having got something or other on [your] mind, you are cogitating! [Surely] I have been crying in the wilderness!

King :—(*With a smile*) What else! As the words of a friend ought not to be transgressed, I am marking time (*sthitaḥ*)!

Vidūṣaka :—Live long! [*Desires to go*

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१ कण्वसुतां... २ मृगयां प्रति निरुत्सुकं । ... ३ –धिज्यमुत्सहिष्ये धनु...
४ लोचनकान्तिसंविभागः

राजा—तिष्ठ, सावशेषं मे वचः ।

विदूषकः—आणवेदु भवं । [आज्ञापयतु भवान् ।]

राजा—विश्रान्तेन भवता ममान्यस्मिन्ननायासे कर्मणि सहायेन भवितव्यम् ।

विदूषकः—किं मोदअखज्जिआए । [1] [किं मोदकखण्डिकायाम् ।]

राजा—यत्र, वक्ष्यामि ।

विदूषकः—गहिदो खणो । [गृहीत क्षणः ।]

राजा—कः कोऽत्र भोः ।

(प्रविश्य) दौवारिकः—(प्रणम्य) आणवेदु भट्टा । [आज्ञापयतु भर्ता ।]

राजा—रैवतक सेनापतिस्तावदाहूयताम् ।

रैवतकः—तह । (निष्क्रम्य सेनापतिना सह पुनः प्रविश्य) एसो अंण्णावअणुक्कण्ठो भट्टा इदो दिण्णदिट्ठी एव्व चिट्ठदि । उवसप्पदु अज्जो । [तथा ।...एष आज्ञावचनोत्कण्ठो भर्तेतो दत्तदृष्टिरेव तिष्ठति । उपसर्पत्वार्यः ।]

King :—Stay ! my speech has some remainder [to it] [so hear me to the end].

Vidūṣaka :—May you command !

King :—You, on resting [lit. who had rested], ought to be my helper in another matter involving no exertion.

Vidūṣaka :—What, in devouring sweet-meats (*modakas*) ?

King :—Where—I shall tell [presently].

Vidūṣaka :—[My] leisure has been ear-marked [for your business ; I pledge my word].

King :—Halloa ! Who, who [is] here ?

(*Entering*) **A. D. C** :—(*Saluting*) May Master command !

King :—Raivataka, just let the General be summoned.

A. D. C. :—Right ! (*Going out and entering along with the General*) Here stands Master eager to give the word of command, with [his] gaze cast just hitherward. May the noble one approach !

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१ तेण हि अअं सुगहीदो खणो । राजा–यत्र वक्ष्यामि । कः कोऽत्र भोः ।
२ आलावदिण्णकण्णो ।

सेनापतिः—(राजानमवलोक्य) दृष्टदोषापि स्वामिनि मृगया केवलं गुणायैव संवृत्ता । तथा हि देवः २१

अनवरतधनुर्ज्यास्फालनक्रूरपूर्वं
रविकिरणसहिष्णु[3] स्वेदलेशैरभिन्नम् ।
अपचितमपि गात्रं व्यायतत्वादलक्ष्यं
गिरिचर इव नागः प्राणसारं बिभर्ति ॥ ४ ॥

(उपेत्य) जयतु स्वामी । गृहीतश्वापदमरण्यम् । किमद्यापि स्थीयते ।

राजा—सेनापते मन्दोत्साहः कृतोऽस्मि मृगयापवादिना माधव्येन ।

सेनापतिः—(जनान्तिकम्) सखे स्थिरप्रतिज्ञो भव। अहं तावत्स्वामि- ३
नश्चित्तवृत्तिमनुवर्तिष्ये । (प्रकाशम्) प्रलपत्वेष वैधेयः । ननु प्रभुरेव निदर्शनम् ।[6]

General :—(*Beholding the king*) Hunting, though seen to be possessed of evil effects, has been conducive to only good results in the case of [our] Lord. For, His Majesty,

> like an elephant roaming over a hill, possesses a body, the [very] essence of vitality ; with the fore-part [rendered] tough owing to the ceaseless stretching forth of the bow-string ; capable of standing the sun's rays; not broken through by perspiration-drops ; which, though reduced in size is not noticeable [as such] owing to [its] being fully developed ! (4)

(*Approaching*) May the Lord be victorious ! The forest has the wild beasts hemmed in. Why does my Lord still stay on [here, and not get out for hunting] ?

King :—General, I have [my] spirits damped by Mādhavya condemning the hunt !

General :—(*Aside*) Friend, be firm in [your] resolve. I, for the matter of that, shall fall in line with the bent of mind of my Lord. (*Aloud*) Let this ignoramus prattle. Surely, my Lord himself [is] an illustration [to prove the virtues of the hunt].

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१ गुण एव। २ क्रूरकर्मा, क्रूरवर्मा। ३...सहिष्णुः...रभिन्नः। ४ गृहीतमृगप्रचारसूचितश्वापद...५ दृढप्रतिज्ञो, स्थिरप्रतिबन्धो ६ पश्यतु देवः।

मेदश्छेदकृशोदरं लघु भवत्युत्थानयोग्यं वपुः
सत्त्वानामपि लक्ष्यते विकृतिमच्चित्तं भयक्रोधयोः ।
उत्कर्षः स च धन्विनां यदिषवः सिध्यन्ति लक्ष्ये चले
मिथ्या हि व्यसनं वदन्ति मृगयामीदृग्विनोदः कुतः ॥ ५ ॥

विदूषकः—(सरोषम्)[1] अत्तभवं पकिदिं आपण्णो । तुमं दाव[2] अडवीदो
अडवीं आहिण्डन्तो [3]णरणासिआलोलुवस्स जिण्णरिच्छस्स कस्स वि मुहे
५ पडिस्ससि । [अत्रभवान्प्रकृतिमापन्नः । त्वं तावदटवीतोऽटवीमाहिण्डमानो
नरनासिकालोलुपस्य जीर्णर्क्षस्य कस्यापि मुखे पतिष्यसि ।]

राजा—भद्र[4] सेनापते, आश्रमसंनिकृष्टे स्थिताः स्मः । अतस्ते वचो
६ नाभिनन्दामि । अद्य तावत्

गाहन्तां महिषा निपानसलिलं शृङ्गैर्मुहुस्ताडितं
छायाबद्धकदम्बकं मृगकुलं रोमन्थमभ्यस्यतु ।
विश्रब्धं क्रियतां वराहततिभिर्मुस्ताक्षतिः पल्वले
विश्रामं लभतामिदं च शिथिलज्याबन्धमस्मद्धनुः ॥ ६ ॥

The body, with the belly thinned owing to the cutting down of [superfluous] fat, becomes light and fit for [undergoing] strenuous movements; the mind [or, spirit] even of the beasts, is noted, undergoing change in fright and rage; and that [is] the high-water mark of archers, in that arrows find [their] mark on a moving target; falsely indeed, do they speak of hunting as a vice; whence [can there be elsewhere] such a diversion? (5)

Vidūṣaka:—(*In anger*) The noble one [the King] has become normal [lit. come to himself]. As for you roaming about from forest to forest, [I hope] you would be falling into the mouth of some old bear longing for [a bite at] a human nose!

King:—Good General! We are quartered in the vicinity of the hermitage. So I do not commend your words. To-day, for the matter of that,

let the buffaloes plunge into the water of tanks, splashed again and again with [their] horns; let the herd of deer, with groups formed in the shade, practise [or, indulge in]

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१ अवेहि रे उच्छाहइत्तका (... हेतुक) अवेहि। २ ग्रामीए पुत्तो । ३ सिआलमिअलोलुवस्स । ४ भद्दसेन ।

सेनापतिः—यत्प्रभविष्णवे रोचते।

राजा—तेन हि निवर्तय पूर्वगतान्वनग्राहिणः। यथा च न मे सैनिका-
स्तपोवनमुपरुन्धन्ति तथा निषेद्धव्याः। पश्य ३

शमप्रधानेषु तपोधनेषु गूढं हि दाहात्मकमस्ति तेजः।
स्पर्शानुकूला इव सूर्यकान्तास्तदन्यतेजोऽभिभवाद्वमन्ति ॥७॥

सेनापतिः—यदाज्ञापयति स्वामी।

विदूषकः—गच्छ संपदं दासीए उत्त। धंसिदो दे उच्छाहवुत्तन्तो। [गच्छ
साम्प्रतं दास्याःपुत्र। ध्वंसितस्त उत्साहवृत्तान्तः।] (निष्क्रान्तः सेनापतिः) ३

राजा—(परिजनं विलोक्य) अपनयन्तु भवत्यो मृगयावेशम्। रैवतक
त्वमपि स्वं नियोगमशून्यं कुरु।

परिजनः—जं देवो आणवेदि। [यद्देव आज्ञापयति।] (निष्क्रान्तः) ६

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rumination; let the digging up of the Mustā grass be effected at ease in the pond by the rows of boars; and let this our bow, with. the string-grip loosened, obtain rest! (6)

General :—As it pleases the Supreme Lord.

King :—In that case, turn back the forest-beaters [who have] gone ahead. And my soldiers should be so warned against [lit. forbidden] that they disturb not the penance-grove. See—

In hermits [whose wealth is penance], with the [quality of] quietism predominating, [there] is, verily, concealed consuming fiery energy; like the sun-stones agreeable to the touch, they emit [lit. vomit] that, through [that is, when confronted with] the on-slaught of other lustre. (7)

General :—As my Lord commands.

Vidūṣaka :—Go now, [you] son of a whore! Gone to the blazes [is your] hair-raising account [calculated to arouse enthusiasm]! [*Exit* General

King :—(*Looking to the retinue*) May you take off [your] hunting suits. Raivataka, you also, fill in your own post [that is, go about your business].

Retinue :—As His Majesty commands. [*Exit*

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१ धनुर्ग्राहिणः। २ दूरात्परिहरन्ति च। ३—स्ते ह्यन्यतेजोभिभवाद्दहन्ति। ४ भो उच्छाहइत्तका णिक्कम णिक्कम। ५ भवन्तः। ६ महाराओ।

विदूषकः—किदं भवदा णिम्मच्छिअं । संपदं एदस्सिं पादवच्छाआए अविरललदाविदाणसणाधे आसणे णिसीददु भवं जाव अहं वि सुहासीणो होमि । [कृतं भवता निर्मक्षिकम् । साम्प्रतमेतस्मिन्पादपच्छायायामविरललतावितानसनाथ आसने निषीदतु भवान् यावदहमपि सुखासीनो भवामि ।]

राजा—गच्छाग्रतः ।

विदूषकः—एदु भवं । [एतु भवान् ।] (उभौ परिक्रम्योपविष्टौ)

राजा—माधव्य, अनवाप्तचक्षुःफलोऽसि । येन त्वया दर्शनीयं न दृष्टम् ।

विदूषकः—णं भवं अग्गदो मे वट्टदि । [ननु भवानग्रतो मे वर्तते ।]

राजा—सर्वः कान्तमात्मीयं पश्यति । अहं तु तामेवाश्रमललामभूतां शकुन्तलामधिकृत्य ब्रवीमि ।

विदूषकः—(स्वगतम्) होदु, से अवसरं ण दाइस्सं । (प्रकाशम्) भो वअस्स जदा दाव सा तावसकण्णआ अप्पत्थणीआ ता किं ताए दिट्ठए । [भवतु, अस्यावसरं न दास्यामि ।...भो वयस्य यदा तावत्सा तापसकन्यकाप्रार्थनीया तत्किं तया दृष्टया ।]

Vidūṣaka :—You have made it fly-less [that is, we have strict privacy here]. Now, may you sit on this seat endowed with a canopy of thick creepers, under the shade of a a tree, while I too shall be sitting at ease.

King :—Go ahead.

Vidūṣaka :—Come you along.

[*Both, having moved about, are seated*

King :—Mādhavya, you are one who has not obtained the fruit of the eyes, in that by you has not been seen what deserves to be seen.

Vidūṣaka :—Why ! You are in front of me !

King :—Everyone looks upon [something] belonging to himself as beautiful. But I speak referring to that same Śakuntalā who has been the ornament of the hermitage.

Vidūṣaka :—(*To himself*) Well ; I shall not give him scope [or, encouragement to indulge in thoughts about Śakuntalā].

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१ विरइदविदाणसनाथे सिलादले उवविसदु भवं । २ द्रष्टव्यानां परं । ३ पसरं वड्ढाइस्सं । ४ अणब्भत्थणीआ ।

राजा—धिङ्मूर्ख । २१

निवारित[1]निमेषाभिर्नेत्रपङ्क्तिभिरुन्मुखः ।
नवामिन्दुकलां लोकः केन भावेन पश्यति ॥ ८ ॥

सखे न परिहार्ये वस्तुनि पौरवाणां[2] मनः प्रवर्तते[3]।

सुरयुवतिसंभवं किल मुनेरपत्यं तदुज्झिताधिगतम् ।
अर्कस्योपरि शिथिलं च्युतमिव नवमालिकाकुसुमम् ॥ ९ ॥

विदूषकः—(विहस्य) जइ कस्सवि पिण्डखज्जूरेहिं उव्वेजिदस्स तिंतिलीए [4]अहिलासो भवे तह इत्थिआरअणपरिभाविणो भवदो इअं अब्भत्थणा। [यथा कस्यापि पिण्डखर्जूरैरुद्वेजितस्य तिन्तिण्यामभिलाषो भवेत् तथा स्त्रीरत्न- ३
परिभाविनो भवत इयमभ्यर्थना ।]

राजा—तावदेनां न जानासि[5] येन त्वमेवमवादीः ।

(*Aloud*) [O] friend, if again that hermit-girl is unfit to be solicited, what then [is the use] of seeing her ?

King :—Fie, fool !

With what feeling do people with faces up-raised, look
at the new digit of the moon, by means of rows of eyes,
with the winkings stopped ? (8)

Friend, not towards a forbidden thing turns the mind of the descendants of Puru.

That famous off-spring of the sage, they say, [is] born
of a celestial nymph, found out after being abandoned
[by her], like a flower of the Navamālikā [creeper],
loosened and dropped upon an Arka tree. (9)

Vidūṣaka :—(*Laughing*) As in the case of some one got fed up with sweet dates, there would be a desire for tamarind, so [is] this longing of yours, discarding gems of women !

King :—You just do not know her, whence you have spoken thus.

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१ निराकृतानिमे... २ दुःषन्तस्य ३ विदूषकः-ता कधेहि। राजा-ललिताप्सरःसंभवं किल... ४ सद्धा भोदि तधा अन्तेउरइत्थीरदणपरिभोइणो भवदो इअ ब्भत्थणा । ५ पश्यसि ।

६ **विदूषकः**—तं क्खु रमणिज्जं जं भवदो वि विम्हअं उप्पादेदि।
[तत्खलु रमणीयं यद्भवतोऽपि विस्मयमुत्पादयति ।]

राजा— वयस्य किं बहुना ।

चित्रे निवेश्य परिकल्पितसत्त्वयोगा¹
रूपोच्चयेन मनसा विधिना कृता नु ।
स्त्रीरत्नसृष्टिरपरा प्रतिभाति सा मे
धातुर्विभुत्वमनुचिन्त्य वपुश्च तस्याः ॥ १० ॥

विदूषकः—जइ एव्वं पच्चादेसो² दाणिं रूववदीणं। [यद्येवं प्रत्यादेश इदानीं रूपवतीनाम् ।]

७ **राजा**—इदं च मे मनसि वर्तते ।

अनाघ्रातं पुष्पं किसलयमलूनं कररुहै-
रनाविद्धं³ रत्नं मधु नवमनास्वादितरसम् ।
अखण्डं पुण्यानां फलमिव च तद्रूपमनघं
न जाने भोक्तारं कमिह समुपस्थास्यति विधिः । ११ ॥

Vidūṣaka :—That indeed [must be extraordinarily] charming which produces [a sense of] wonder even in you !

King :—Friend, what [is the use] of [saying] much ! [that is, in brief]—

Could it be (*nu*) that she was fashioned by the Creator, with life being infused, after having [first] delineated [her] in a picture; or [she was fashioned by the Creator] in mind by means of the congregation of all beauty ? She appears to me to be [quite] another [extraordinary] creation of a jewel amongst women, on considering the all-powerful nature of the Creator and her bodily form ! (10)

Vidūṣaka :—If so, [there would be] the repudiation of all the beauties [of the harem] !

King :—And this occurs in my mind—

That flawless beauty [or, form of hers],—like a flower not [yet] smelt [by any one], a tender sprout not [yet]

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१ योगान् रूपोच्चयेन मनसा महता कृता... २ सव्वधा पच्चादेसो । ३ -रनौमुक्तौ

विदूषकः—तेण हि लहुं परित्ताअदु भवं। मा कस्स वि तवस्सिणो इङ्गुदीतेल्लचिक्कणसीसस्स आरण्णअस्स हत्थे पडिस्सदि। [तेन हि लघु परित्रायतां भवान्। मा कस्यापि तपस्विन इङ्गुदीतैलचिक्कणशीर्षस्यारण्यकस्य हस्ते पतिष्यति।]

राजा—परवती खलु तत्रभवती। न च संनिहितोऽत्र गुरुजनः।

विदूषकः—अथ भवन्तं अन्तरेण कीदिसो से दिट्ठिराओ। [अथ भवन्तमन्तरेण कीदृशोऽस्या दृष्टिरागः।]

राजा—निसर्गादेवाप्रगल्भस्तपस्विकन्याजनः। तथापि तु—

अभिमुखे मयि संहृतमीक्षितं
हसितमन्यनिमित्तकृतोदयम्।
विनयवारितवृत्तिरतस्तया
न विवृतो मदनो न च संवृतः॥ १२॥

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plucked by nails, a gem not [yet] perforated, fresh honey with flavour not [yet] tasted, the fruit of meritorious deeds not [yet] broken up—I know not whom Providence would set up here as the enjoyer. (11)

Vidūṣaka :—In that case, may you quickly give help, lest she would fall in the hands of some hermit of the forest with [his] pate greasy with the Ingudī oil !

King :—Her ladyship is indeed dependent upon another. Further, the elder folk are not here near at hand.

Vidūṣaka :—Now, in respect of your self, what kind of affection of [that is, betrayed by] her eyes [is there] ?

King :—Hermit-girls [are] by nature itself not bold [or forward] ; still, however,

when I had [my] face towards [her], the glance was withdrawn ; there was laughter, claiming [its] rise from another cause [unconnected with me] ; hence by her was love with [its] course curbed by decorum, neither specially laid bare, nor yet fully concealed ! (12)

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१ लहुंलहुं। २ संनिहितगुरुजना ३ तुह उवरि कीदिसो से चित्तराओ। ४ वयस्य स्वभावादप्रगल्भास्तपस्विकन्यकाः। तथापि ५ कथोदयम्।

विदूषकः--किं णु क्खु सा दिट्ठमेतस्स तुह[1] अङ्कं आरोहदि। [किं नु खलु सा दृष्टमात्रस्य तवाङ्कमारोहति ।]

३ राजा—सखीभ्यां मिथःप्रस्थाने पुनः शालीनतयापि मयि[2] भूयिष्ठमाविष्कृतो भावस्तत्रभवत्या । तथा हि

दर्भाङ्कुरेण चरणः क्षत इत्यकाण्डे
तन्वी स्थिता कतिचिदेव पदानि गत्वा ।
आसीद्विवृत्तवदना च विमोचयन्ती
शाखासु वल्कलमसक्तमपि द्रुमाणाम् ॥ १३ ॥

विदूषकः—तेण ह गहीदपाहेओ [3]होहि। किदं तुए उववणं तवोवणं त्ति पेक्खामि। [तेन हि गृहीतपाथेयो भव। कृतं त्वयोपवनं तपोवनमिति प्रेक्षे।],

३ राजा—सखे[4] तपस्विभिः कैश्चित्परिज्ञातोऽस्मि। चिन्तय तावत्केनापदेशेन पुनरप्याश्रमपदं गच्छामः।

Vidūṣaka :—What now, would she surely [that is, do you expect her to] ascend your lap, the moment you are seen ?

King :—Again, while setting out together with her friends, by her ladyship was to a great extent disclosed towards me [her] feeling although in a decorous way. For,

having gone only a few steps, the slender one, come to a halt all of a sudden (*iti*, or saying) that [her] foot was pricked by a darbha-sprout, and with [her] face turned back [towards me], was [that is, stood] loosening [or, extricating] the bark-garment although not entangled in the branches of trees ! (13)

Vidūṣaka :—In that case, be possessed of provender [for the journey to secure Śakuntalā]. I see that the penance-grove has been made by you a pleasure-grove.

King :—Friend, I have been recognised by some hermits. Just think, under what pretext we could go once again to the hermitage-region.

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१ भवदो...आरोहदु। २ काममाविष्कृतो। ३ सि कदो तए ता अणुरत्तो तवोवणोत्ति तक्केमि। ४ सखे...स्मि dropped

विदूषकः—को अवरो अवदेसो। णं भवं राआ। [कोऽपरोऽपदेशः। ननु भवान् राजा।] ६

राजा— ततः किम्।

विदूषकः—णीवारच्छट्ठभाअं तावसा[1] अम्हाणं उवहरन्तु त्ति। [नीवारषष्ठभागं तापसा अस्माकमुपहरन्त्विति।] ८

राजा—मूर्ख, [2]अन्यद्भागधेयमेतेषां रक्षणे निपतति यद्रत्नराशीनपि विहायाभिनन्द्यम्। पश्य—

> **यदुत्तिष्ठति वर्णेभ्यो नृपाणां क्षयि तत्फलम्।**
> **तपःषड्भागमक्षय्यं ददत्यारण्यका हि नः॥ १४॥**

(नेपथ्ये) हन्त सिद्धार्थौ स्वः।

राजा—(कर्णं दत्त्वा) अये धीरप्रशा[3]न्तस्वरैस्तपस्विभिर्भवितव्यम्।

Vidūṣaka :—What other pretext? I say, you [are] the king!

King :—What then?

Vidūṣaka :—[You can legitimately enter the hermitage] with [the excuse] 'Let the hermits bring unto us the sixth part of the wild corn.'

King :—Fool, [quite] a different [kind of] tax accrues from their protection, which is fit to be greeted as even superior to [lit. setting aside] heaps of jewels. See—

> What [tax] rises up [that is, is gathered] from the [four] classes (*varṇas*), that [is] a perishable fruit for the kings; the forest-dwellers [hermits], verily, give us the imperishable sixth part of [their] penance. (14)

(*Behind the curtain*) Oh joy! We have achieved [our] end

King: —(*Listening*) Oh! They must be ['some] hermits with deep and calm voices!

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१ मे तावसा उव... २ अन्यमेव भागमेते तपस्विनो निर्वपन्ति यो रत्न ...मिनन्द्यते। ३ ...प्रशान्तः स्वरस्तत्तपस्विभि...

(प्रविश्य) **दौवारिकः**—जेदु जेदु भट्टा। एदे दुवे इसिकुमारआ पडिहारभूमिं उवट्ठिदा। [जयतु जयतु भर्ता। एतौ द्वौ ऋषिकुमारौ प्रतिहारभूमिमुपस्थितौ।]

राजा—तेन[1] ह्यविलम्बितं प्रवेशय तौ।

दौवारिकः—[2]एसो पवेसेमि। (निष्क्रम्य, ऋषिकुमाराभ्यां सह प्रविश्य) इदो इदो भअवंता[3]। [एष प्रवेशयामि। ... इत इतो भगवन्तौ।][4]

(उभौ राजानमवलोकयतः)

प्रथमः—अहो दीप्तिमतोऽपि विश्वसनीयतास्य वपुषः। अथवोपपन्नमेतदृषिभ्यो नातिभिन्ने राजनि। कुतः—

अध्याक्रान्ता वसतिरमुनाप्याश्रमे सर्वभोग्ये
रक्षायोगादयमपि तपः प्रत्यहं संचिनोति।
अस्यापि द्यां स्पृशति वशिनश्चारणद्वन्द्वगीतः
पुण्यः शब्दो मुनिरिति मुहुः केवलं राजपूर्वः ॥ १५ ॥

(*Entering*) **A. D. C.**:—May the Master be victorious, be victorious! Here these two hermit-boys have arrived at the door-region [that is, are waiting at the door].

King:—Then, indeed, usher them two without delay.

A. D. C.:—Here I usher [them]. (*Going out, and entering along with the two hermit-boys*) This way, this way; your Reverences. [*Both behold the* King

First:—Oh! the confidence-inspiring nature of his body, although possessed of refulgence! Or rather, this [is quite] appropriate in [the case of] a king not very different from sages. How?

By this one also has been taken up residence in a stage of life accessible for support to all [also, in a hermitage open to all guests]; this one also daily gathers up penance by ensuring protection [to the subjects; also by the practice of Yoga for the welfare of the world]; in the case

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१ अविलम्बितं प्रवेशय। २ जं भट्टा आणवेदि। ३ एध। ४ dropped १९८: (राजानमवलोक्य)

द्वितीयः—गौ[1]तम, अयं स बलभित्सखो दुःषन्तः ।

प्रथमः—अथ किम् ।

द्वितीयः—तेन हि ३

नैतच्चित्रं यदयमुदधिश्यामसीमां धरित्री-
मेकः कृत्स्नां नगरपरिघप्रांशुबाहुर्भुनक्ति ।
आशंसन्ते [2]सुरयुवतयो [3]बद्धवैरा हि दैत्यै-
रस्याधिज्ये धनुषि विजयं पौरुहूते च वज्रे ॥ १६ ॥

उभौ—(उपगम्य) विजयस्व राजन् ।

राजा—(आसनादुत्थाय) अभिवादये भवन्तौ ।

उभौ—स्वस्ति भवते । (फलान्युपहरतः) ४

राजा—(सप्रणामं परिगृह्य) आ[4]ज्ञां श्रोतुमिच्छामि ।

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of this one also—the controller [also, self-controlled], the holy title, viz. (*iti*) 'Hermit', only preceded by 'Royal' again and again reaches the heaven, chanted by couples of minstrels. (15)

Second :—Gautama, [is] this one that [famous] Duḥṣanta, Indra's friend ?

First :—Quite so.

Second :—Then, indeed—

this [is] not wonderful, that this one, [all] alone, with [his] arms long like the bolts [of the gate] of a city, enjoys the entire earth with the boundaries dark [or blue] on account of the oceans ; for the celestial ladies, with deep-rooted hostility towards the Daityas base [their] hopes for victory on the strung bow of this one and the thunder-bolt of Indra. (16)

Both :—(*Approaching*) Be victorious, King !

King :—(*Rising from his seat*) I salute you two.

Both :—Welfare to you ! [*Present fruit*

King :—(*Accepting with a bow*) I wish to hear [your] command.

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१ सखे २ समितिषु सुरा, सुरसमितयो । ३ सकनवैरा ४ आगमनप्रयोजनं ज्ञातुमिच्छामि । आज्ञापयितुमिच्छामि ।

उभौ—विदितो भवानाश्रमवासिनामिहस्थः । तेन भवन्तं प्रार्थयन्ते ।

६ **राजा**—किमाज्ञापयन्ति ।

उभौ—तत्रभवतः कण्वस्य महर्षेरसांनिध्याद्रक्षांसि न इष्टिविघ्नमुत्पादयन्ति । तत्कतिपयरात्रं सारथिद्वितीयेन भवता सनाथीक्रियतामाश्रम इति ।

९ **राजा**—अनुगृहीतोऽस्मि ।

विदूषकः—(अपवार्य) ऐसा दाणिं अणुऊला ते अब्भत्थणा । [एषेदानीमनुकूला तेऽभ्यर्थना ।]

१२ **राजा**—रैवतक मद्वचनादुच्यतां सारथिः सबाणकार्मुकं रथमुपस्थापयेति ।

दौवारिकः—जं देवो आणवेदि । [यद्देव आज्ञापयति ।] (निष्क्रान्तः)

उभौ—(सहर्षम्)

अनुकारिणि पूर्वेषां युक्तरूपमिदं त्वयि ।
आपन्नाभयसत्रेषु दीक्षिताः खलु पौरवाः ॥ १७ ॥

Both :—You are known as staying here to the inhabitants of the hermitage ; so they request you—

King :—What do they command ?

Both :—That owing to the revered great sage Kaṇva not being in the vicinity, the demons [or, evil spirits] create obstacles to our sacrifice. So, for a few nights, let the hermitage be made to have a protector in you with the charioteer as [your] second !

King :—I am favoured.

Vidūṣaka :—(*Aside*) Here now [is] a request favourable to you.

King :— Raivataka, let the charioteer be told in my name thus—' Bring here (*upa*) the chariot along with bow and arrows '.

A. D. C. :—As His Majesty commands. [*Exit*

Both :—(*With joy*)

This [is] quite worthy of you who imitate [or, follow the foot-steps of your] ancestors ; the descendants of Puru

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१ भवानिह स्थितस्तपस्विभिस्ते च भवन्तमभ्यर्थयन्ते । २ अअं दाणिं दे अणुऊलो गलहत्थो । ३ (सास्मितम्) ४ सबाणासनं ।

राजा—गच्छतां पुरो भवन्तौ । अहमप्यनुपदमागत एव ।

उभौ--विजयस्व । (निष्क्रान्तौ)

राजा—माधव्य, अप्यस्ति शकुन्तलादर्शने कुतूहलम् ।

विदूषकः—पढमं सपरीवाहं आसि । दाणिं रक्खसवुत्तन्तेण बिन्दू वि णावसेसिदो । [प्रथमं सपरिवाहमासीत् । इदानीं राक्षसवृत्तान्तेन बिन्दुरपि नावशेषितः ।]

राजा--मा भैषीः । ननु मत्समीपे वर्तिष्यसे ।

विदूषकः—एस रक्खसादो रक्खिदो म्हि । [एष राक्षसाद्रक्षितोऽस्मि ।

(प्रविश्य) **दौवारिकः**—सज्जो रधो भट्टिणो विजयपत्थाणं अवेक्खदि । एस उण णअरादो देवीणं आणत्तिहरओ करभओ आअदो । [सज्जो रथो भर्तुर्विजयप्रस्थानमपेक्षते । एष पुनर्नगराद् देवीनामाज्ञप्तिहरः करभक आगतः ।]

राजा--(सादरम्) किमम्बाभिः प्रेषितः ।

दौवारिकः--अह इं । [अथ किम् ।]

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are, indeed, consecrated for the sacrifices [performed for the purpose] of [ensuring] freedom from fear to the distressed ! (17)

King :—May you two go ahead. I, too, [would] come just upon your heels.

Both :—Be victorious ! [*Exeunt*

King :—Mādhavya, is [there] curiosity [in you] for the sight of Śakuntalā ?

Vidūṣaka :—First, [it] was overflowing; now, owing to the demon-episode, not a drop even has been made to remain.

King :—Fear not. Surely you would be near me.

Vidūṣaka :—Here am I protected from the demon !

(*Entering*) **A. D. C.** :—The equipped chariot awaits the Master's starting out for victory. Here, however, has come Karabhaka from the capital, the carrier of a command from the Queen [– mother].

King :—(*Respectfully*) What, sent by the revered Mother ?

A. D. C. :--Quite so.

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१ अपरिचाधं, सपरिचाधं २ एसो क्खु तुज्झ चक्करक्खी भूदो म्हि । ३ सआसादो ४ किमार्याभिः

राजा—[१]ननु प्रवेश्यताम् ।

दौवारिकः—तह । (निष्क्रम्य करभकेण सह प्रविश्य) एसो भट्टा । उवसप्प । [तथा । ... एष भर्ता । उपसर्प ।]

करभकः—(उपगम्य) जेदु जेदु भट्टा । [२]देवी आणवेदि—आ[३]आमिणि चउत्थदिअहे णिवुत्तपारणो मे उववासो भविस्सदि । तहिं दीहाउणा अवस्सं [४]संणिहिदेण होदव्वं ति । [जयतु जयतु भर्ता । देव्याज्ञापयति—आगामिनि चतुर्थदिवसे निवृत्तपारणो म उपवासो भविष्यति । तत्र दीर्घायुषावश्यं संनिहितेन भवितव्यमिति ।]

राजा—इतस्तपस्विकार्यम् । इतो गुरुजनाज्ञा । द्वयमप्यनतिक्रमणीयम् । किमत्र प्रतिविधेयम् ।

विदूषकः—तिसंकू विअ अंतराले चिट्ठ । [त्रिशङ्कुरिवान्तराले तिष्ठ ।]

राजा—सत्यमाकुलीभूतोऽस्मि ।

कृत्ययोर्भिन्नदेशत्वाद् द्वैधीभवति मे मनः ।
पुरः प्रतिहतं शैले स्रोतः स्रोतो[५]वहो यथा ॥ १८ ॥

King :—I say, let [him] be ushered.

A. D. C. :—All right. (*Going out and entering along with* Karabhaka) Here [is] Master ; approach.

Karabhaka :—(*Approaching*) May the Master be victorious, be victorious ! The Queen [- mother] directs thus—On the fourth day coming, there would be my fast culminating in the concluding feast; the long-lived one, should be necessarily present there.

King :—On the one hand [lit. hither] [is] the hermit-business ; on the other hand [is] the command of the elders ; both too [are] inviolable. What [is] the remedy here !

Vidūṣaka :—Stay in between [also, in the sky] like Triśaṅku.

King :—Surely am I embarrassed.

Owing to the two duties having different localities [for their sphere], my mind is divided into two, like the flowing stream of a river dashed against a rock in front. (18)

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१ तेन हि २ देवीओ आणवेन्ति । राजा-किमाज्ञापयन्ति । ३ आआमिचउट्ठदिअसे पुत्तपिण्डपारणो णाम उववासो ४ अम्हे संभाविदव्वत्ति । ५ स्रोतोवहा

(विचिन्त्य) सखे त्वमम्बाभिः पुत्र इति प्रतिगृहीतः। अतो भवानितः प्रतिनिवृत्य तपस्विकार्यव्यग्र[2]मानसं मामावेद्य तत्रभवतीनां पत्रकृत्यमनुष्ठातुमर्हति।

विदूषकः—णं क्खु मं रक्खसभीरुअं गणेसि। [ननु खलु मां राक्षसभीरुकं गणयासि।]

राजा—(सस्मितम्) भो महाब्राह्मण कथमेतद्[3]भवति संभाव्यते।

विदूषकः—तेण हि जहा राआणुएण गन्तव्वं तह गमिस्सं। [तेन हि यथा राजानुजेन गन्तव्यं तथा गमिष्यामि।]

राजा—ननु तपोवनोपरोधः परिहरणीय इति सर्वानुयात्रिकांस्त्वयैव सह प्रस्थापयामि।

विदूषकः—(सगर्वम्) तेंण[4] हि जुवराओ म्हि दाणिं संवुत्तो। [तेन हि युवराजोऽस्मीदानीं संवृत्तः।]

(*Reflecting*) Friend, you have been accepted [that is, looked upon] by the revered mother as a son. So, having returned from here, and reported me as having [my] mind engrossed in the hermit-business, you deserve to perform the duty of a son for the revered lady.

Vidūṣaka :—Surely, I say, do you take me to be afraid of demons ?

King :—(*With a smile*) [O] great Brāhmaṇa, how can this be possible in you ?

Vidūṣaka :—In that case, again, I shall go as a younger brother of a king should go.

King :—I say, I shall despatch all the camp-followers even with you as (*iti*) disturbance to the penance-grove has to be avoided.

Vidūṣaka :—(*With pride*) Then, indeed, I have now been converted into a young [or, Crown] Prince !

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१ त्वमार्याभिः २ व्यग्रतामस्माकं। ३ कथमिदं त्वयि। ४ ही ही।

राजा—(आत्मगतम्) चपलोऽयं बटुः । कदाचिदस्मत्प्रार्थनामन्तःपुरेभ्यः कथयेत् । भवतु । एनमेवं वक्ष्ये । (विदूषकं हस्ते गृहीत्वा, प्रकाशम्) वयस्य, ऋषिगौरवादाश्रमं गच्छामि । न खलु सत्यमेव तापसकन्यकायां ममाभिलाषः । पश्य—

क्व वयं क्व परोक्षमन्मथो मृगशावैः सममेधितो जनः ।
परिहासविजल्पितं सखे परमार्थेन न गृह्यतां वचः ॥ १९ ॥

विदूषकः—अह इं । [अथ किम् ।]

(निष्क्रान्ताः सर्वे)

इति[६] द्वितीयोऽङ्कः ।

King :—(*To himself*) Indiscreet [is] this chap; perchance he might communicate our longing to the harem-ladies. Well, I shall speak thus to him. (*Taking* Vidūṣaka *by the hand, aloud*) Friend, I go to the hermitage, out of respect for the sages; not indeed, [is there] truly to be sure, a longing on my part for the hermit-maiden. See—

Where [are] we [and] where the person brought up along with the fawns of deer, [and] outside love [-influence] ? Let not the word prattled about in jest, be taken at its face value [that is, in earnest, as truth]. (19)

Vidūṣaka :—Quite so.

[*Exeunt Omnes*

End of Act II

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१ कदाचिदिमामस्म... २ सखे माधव्य । ३ ...श्रमपदं । ४ सह वर्धितो । ५ विदूषकः—... किम् dropped ६ इत्याख्यानगुप्तिर्नाम

तृतीयोऽङ्कः ।

(ततः प्रविशति [1]यजमानशिष्यः)

शिष्यः—(कुशानादाय) अहो महाप्रभावः पार्थिवो दुःषन्तः । यत्प्रविष्टमात्र एवाश्रमं तत्रभवति राजनि निरुपप्लवानि नः कर्माणि संवृत्तानि । ३

का कथा बाणसन्धाने ज्याशब्देनैव दूरतः ।
हुंकारेणेव धनुषः स हि विघ्नानपोहति ॥ १ ॥

यावदिमान्वेदिसंस्तरणार्थं दर्भानृत्विग्भ्य उपहरामि । (परिक्रम्यावलोक्य च । आकाशे) प्रियंवदे कस्येदमुशीरानुलेपनं मृणालवन्ति च नलिनीपत्राणि नीयन्ते । (श्रुतिमभिनीय) किं ब्रवीषि–आतपलङ्घनाद्बलवदस्वस्था शकुन्तला । ३
तस्याः शरीरनिर्वापणाय–इति । तर्हिं यत्नादुपक्रम्यताम् । सा हि खलु भगवतः कुलपतेरुच्छ्वसितम् । अहमपि तावद्वैतानिकं शान्त्युदकमस्यै गौतमीहस्ते विसर्जयिष्यामि । (निष्क्रान्तः) ६

इति विष्कम्भकः ।

ACT III

(*Then enter a pupil of the Sacrificer*)

Pupil :—(*Gathering blades of Kuśa grass*) Oh ! [how] mighty of prowess [is] king Duhṣanta ! Since (*yat*) the moment the revered King entered the hermitage, our [sacrificial] rites became free from molestation.

What talk of fixing the arrow [on the bow-string, and then aiming it] ? By means of the twang itself of the bow-string, he indeed, from a distance, as if by the *hum* noise of the bow, brushes aside obstacles ! (1)

I shall just take these Darbha-blades to the sacrificial priests for being spread over the altar. (*Moving about and beholding, in the sky*) Priyaṁvadā, for whom are this Uśira-unguent and lotus-leaves endowed with stalks being carried ? (*Acting that he heard something*) What do you say—that owing to the onslaught of heat [that is, sun-stroke], Śakuntalā [is] very seriously indisposed: for the cooling of her body ?—Then

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१ कुशानादाय यजमान... २ उपनयामि।...३ दुपचर्यताम्, त्वरितं गम्यताम्
४ तत्रभवतः । ५ प्रवेशकः ।

(ततः प्रविशति कामयमानावस्थो राजा)

राजा—(सचिन्तं निःश्वस्य)

जाने तपसो वीर्यं सा बाला परवतीति मे विदितम् ।
अलमस्मि ततो हृदयं तथापि नेदं निवर्तयितुम् ॥ २ ॥

(मदनबाधां निरूपयन्) भगवन् कामदेव न ते मय्यनुक्रोशः । कुतश्च ते कुसुमायुधस्य सतस्तैक्ष्ण्यमेतत् । (विचिन्त्य) आं ज्ञातम् ।

अद्यापि नूनं हरकोपवह्निस्त्वयि ज्वलत्यौर्व इवाम्बुराशौ ।
त्वमन्यथा मन्मथ मद्विधानां भस्मावशेषः कथमेवमुष्णः ॥ ३ ॥

भगवन् कुसुमायुध, त्वया चन्द्रमसा च विश्वसनीयाभ्यामतिसंधीयते कामिजनसार्थः । कुतः –

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proceed carefully. For, she indeed [is] the breath of His Reverence the Patriarch [or, Chancellor]. I too shall be sending the sacrificial evil-averting water into Gautami's hand for her. [*Exit*.

End of Viṣkambhaka [*Prelude*].

(*Then enter the* King *in the state of one love-sick*)

King :—(*Sighing pensively*)

I know the prowess of penance; that that girl is dependent on another is [also] known to me. Nevertheless, I am not potent enough to withdraw this heart from her. (2)

(*Gesticulating love-agony*) Divine one, god of love! You have no pity for me. Whence this sharpness [cruelty] of you although having flowers as [your] weapons? (*Reflecting*) Ah! I know.

Surely, even now, the fire of anger of Hara is burning in you like the submarine fire in the ocean! Otherwise, [O] god of love, how [could] you with ashes [only] as remainder, [be] thus hot to persons like me? (3)

[O] Divine one having flowers as weapons! By you and the moon [who are apparently] confidence-inspiring is deceived the host of loving people! How?

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१ न च निम्नादिव सलिलं निवर्तते मे ततो हृदयम् । २ मन्मथ । ३ न...क्रोशः dropped ४ भग... युध dropped

तव कुसुमशरत्वं शीतरश्मित्वमिन्दो-
र्द्वयमिदमयथार्थं दृश्यते मद्विधेषु ।
विसृजति हिमगर्भैरग्निमिन्दुर्मयूखै-
स्त्वमपि कुसुमबाणान्वज्रसारीकरोषि ॥ ४ ॥

अथवा

अनिशमपि मकरकेतुर्मनसो रुजमावहन्नभिमतो मे ।
यदि मदिरायतनयनां तामधिकृत्य प्रहरतीति ॥ ५ ॥[1]

[2](सखेदं परिक्रम्य) क्व नु खलु संस्थिते कर्मणि सदस्यैरनुज्ञातः श्रमक्लान्तमात्मानं विनोदयामि । (निःश्वस्य) किं नु खलु प्रियादर्शनादृते शरणमन्यत् । यावदेनामन्विष्यामि[3] । (ऊर्ध्वमवलोक्य[4]) इमामुग्रातपां वेलां प्रायेण लतावलयवत्सु मालिनीतीरेषु ससखीजना शकुन्तला गमयति । तत्रैव तावद् गच्छामि[5] । (परिक्रम्य स्पर्शसुखं रूपयित्वा) अहो प्रवातसुभगोऽयमुद्देशः ।

Your being possessed of flowers as arrows, and the moon's being possessed of cool rays—both these are seen otherwise than what they are, in [their effect on] persons like me. The moon lets out fire with rays having cold within [them]; you too make your flower-arrows as though possessed of the strength of adamant. (4)

Or,

The fish-bannered [god of love] though bringing agony to [my] mind [would be] beloved of me, if he strikes hard referring to that lady of bewitching and long eyes. (5)

(*Moving about, in fatigue*) Where, indeed, should I permitted by the sacrificial priests, the rite being finished, divert myself languid owing to hard work? (*Sighing*) What resort possibly [could there] indeed [be] other than the sight of

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१ भगवन्नेवमुपालब्धस्य ते न मां प्रत्यनुक्रोशः । वृथैव संकल्पशतैरजस्रमनङ्ग नीतोऽसि मयातिवृद्धिम् । आकृष्य चापं श्रवणोपकण्ठे मय्येव युक्तस्तव बाणमोक्षः ॥
२ क्व नु खलु निरस्तविघ्नैस्तपस्विभिरनुज्ञातः खिन्नमात्मानं... ३ या...मि dropped
४ सूर्यमवलोक्य ५ (परिक्रम्यावलोक्य च) अनया बालपादपवीथ्या सुतनुरचिरगतेति तर्कयामि । संमीलन्ति न तावद्बन्धनकोषास्तयावचितपुष्पाः । क्षीरस्निग्धाश्चामी दृश्यन्ते किसलयच्छेदाः ॥

शक्यमरविन्दसुरभिः कणवाही मालिनीतरङ्गाणाम् ।
अङ्गैरनङ्गतप्तैरविरलमालिङ्गितुं पवनः ॥ ६ ॥

(परिक्रम्यावलोक्य च) अस्मिन्वेतसपरिक्षिप्ते लतामण्डपे संनिहितया शकुन्तलया भवितव्यम् । तथा हि

अभ्युन्नता पुरस्तादवगाढा जघनगौरवात्पश्चात् ।
द्वारेऽस्य पाण्डुसिकते पदपङ्क्तिर्दृश्यतेऽभिनवा ॥ ७ ॥

यावद्विटपान्तरेणावलोकयामि । (परिक्रम्य तथा कृत्वा सहर्षम्) अये लब्धं नेत्रनिर्वाणम् । एषा मे मनोरथप्रियतमा सकुसुमास्तरणं शिलापट्टमधिशयाना ३ सखीभ्यामन्वास्यते[3] । भवतु । श्रोष्याम्यासां विश्रम्भकथितानि ।

(विलोकयन्स्थितः)

[my] beloved? I shall just search after her. (*Looking above*) Probably Śakuntalā would be passing this period of intense heat on the banks of the Mālinī endowed with bowers [or circles] of creepers, along with her female companions. There itself I shall just go. (*Moving about and gesticulating pleasure due to the touch*) Oh! how charming [is] this region owing to the free (*pra*) breeze!

It is possible to embrace closely the breeze, fragrant on account of lotuses, wafting drops [of water] of the waves of the Mālinī, by the limbs heated by love. (6)

(*Moving about and beholding*) Sakuntalā must be close by in this cane-enclosed creeper-bower! For—

At its entrance, with white sand [about], is seen a fresh line of foot-steps, raised in the front part [and] deep sunk in the hinder part owing to the heaviness of [her] buttocks. (7)

I shall behold [her] through the space between the branches. (*Moving about and doing accordingly, with joy*) Ah! The highest bliss for the eyes has been secured! Here is the beloved-in-chief of [my] desire, reclining on a stone-slab with a covering of flowers, being waited upon by [her two] friends. Well, I shall hear their confidential talks. [*Stays, looking on*

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१ ...तप्तैर्निर्दयमा... । २ मनोरथप्रिया ३ सखीभ्यामुपास्यते ।

(ततः प्रविशति यथोक्तव्यापारा सह सखीभ्यां शकुन्तला)

सख्यौ—(उपवीज्य) हला सउन्दले, अवि सुहावेदि दे णलिणीपत्तवादो। [हला शकुन्तले, अपि सुखयति ते नलिनीपत्रवातः।]

शकुन्तला—किं वीअअन्ति मं सहीओ। [किं वीजयतो मां सख्यौ।]

([1]सख्यौ विषादं नाटयित्वा परस्परमवलोकयतः)

राजा—बलवदस्वस्थशरीरा शकुन्तला दृश्यते। (सवितर्कम्) तत्किमयमातपदोषः स्यादुत यथा मे मनसि वर्तते। (साभिलाषं निर्वर्ण्य) अथवा कृतं सन्देहेन।

स्तनन्यस्तोशीरं [2]शिथिलितमृणालैकवलयं
प्रियायाः साबाधं [3]तदपि कमनीयं वपुरिदम्।
समस्तापः कामं मनसिजनिदाघप्रसरयो-
र्न तु ग्रीष्मस्यैवं सुभगमपराद्धं युवतिषु ॥ ८ ॥

(*Then enter* Śakuntalā *engaged as described, along with her two friends*)

Friends :—(*Fanning her*) Dear Śakuntalā, is the breeze from the lotus-leaves to your pleasure ?

Śakuntalā :—What ! are [my] friends fanning me ?

[*The two friends, gesticulating dejection, look at each other*

King :—Undoubtedly the lady appears to be greatly out of sorts in body. (*With a guess-gesture*) Could this be the evil effect of heat or [is it] as is in my mind ? (*Scrutinising longingly*) Or, away with doubt !

This ailing body of [my] beloved, with the Uśīra-unguent applied to the breasts, with the single lotus-stem-bracelet getting loose, [is] all the same (*tadapi*) loveable [or, charming] ! Granted that the torment of the advance [or, operation] of love and summer [is] equal; but not thus charming in the case of young ladies [is] the injury of summer. (8)

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१ उभे २ प्रशिथिल- ३ किमपि

प्रियंवदा—(जनान्तिकम्) अणसूए तस्स राएसिणो पढमदंसणादो आरहिअ पज्जुस्सुआ[1] विअ सउन्दला। [2]किं णु क्खु से तण्णिमित्तो अअं आतङ्को भवे। [अनसूये तस्य राजर्षेः प्रथमदर्शनादारभ्य पर्युत्सुकेव शकुन्तला। किं नु खलु तस्यास्तन्निमित्तोऽयमातङ्को भवेत्।]

अनसूया—सहि मम वि ईदिसी आसङ्का हिअअस्स। होदु। पुच्छिस्सं दाव णं। (प्रकाशम्) सहि पुच्छिदव्वासि किं पि। बलवं क्खु दे [3]संदावो। [सखि ममापीदृश्याशङ्का हृदयस्य। भवतु। प्रक्ष्यामि तावदेनाम्। ... सखि प्रष्टव्यासि किमपि। बलवान्खलु ते संतापः।]

शकुन्तला—(पूर्वार्धेन शयनादुत्थाय) हला किं वत्तुकामासि। [हला किं वक्तुकामासि।]

अनसूया—हला सउन्दले, अणब्भन्तरा क्खु अम्हे [4]मदणगदस्स वुत्तन्तस्स। किंदु जादिसी इतिहास[5]णिबन्धेसु कामअमाणाणं अवत्था सुणीअदि तादिसीं दे [6]पेक्खामि। कहेहि। किंणिमित्तं दे [7]संदावो। विआरं क्खु परमत्थदो अजाणिअ अणारम्भो पडिआरस्स। [हला शकुन्तले, अनभ्यन्तरे खल्वावां मदनगतस्य वृत्तान्तस्य। किंतु यादृशीतिहासनिबन्धेषु काममानानामवस्था श्रूयते तादृशीं ते प्रेक्षे। कथय। किंनिमित्तं ते संतापः। विकारं खलु परमार्थतोऽज्ञात्वानारम्भः प्रतीकारस्य।]

Priyamvadā :—(*Aside*) Anasūyā, beginning with the first sight of that royal sage, Śakuntalā has been as though quite uneasy. Could it possibly be that this her affliction is due to that ?

Anasūyā :—Friend, such [is] the suspicion in my heart also. Well, I shall just ask her. (*Aloud*) Friend, you are to be asked something. Great indeed [is] your torment.

Śakuntalā :—(*Raising herself from the bed, with the upper half of the body*) Dear one, what are you desirous of saying ?

Anasūyā :—Friend Śakuntalā, we both indeed are not conversant with matters referring to love ; but, what sort of

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१ पज्जुस्सुअमणा २ ण हु से अण्णणिमित्तो आदङ्को भवे। ३ अङ्गसंदावो। राजा—वक्तव्यमेव। शशिकरविशदान्यस्यास्तथा हि दुःसहनिदाघशंसीनि। भिन्नानि श्यामिकया मृणालनिर्माणवलयानि॥ ४ मणोगदस्स दे। ५ कधाणुबन्धेसु ६ तुह त्तिं तक्केमि। ७ आआसो।

राजा—अनसूयामप्यनुगतो मदीयस्तर्कः । १८

शकुन्तला (आत्मगतम्)—बलिअं क्खु मे अहिणिवेसो । एदाणं वि सहसा ण सक्कणोमि णिवेदिदुं । [बलवान्खलु मेऽभिनिवेशः । एतयोरपि सहसा न शक्नोमि निवेदयितुम् ।] २१

प्रियंवदा—सहि सुट्ठु एसा भणादि । किं अत्तणो आतङ्कं उवेक्खसि । अणुदिअहं क्खु परिहीअसि अङ्गेहिं । केवलं लावण्यमई छाआ तुमं ण मुञ्चदि । [सखि सुष्ठ्वेषा भणति । किमात्मन आतङ्कमुपेक्षसे । अनुदिवसं खलु परिहीयसेऽङ्गैः । २४ केवलं लावण्यमयी छाया त्वां न मुञ्चति ।]

राजा—अवितथमाह प्रियंवदा । तथा हि

> **क्षामक्षामकपोलमाननमुरः काठिन्यमुक्तस्तनं**
> **मध्यः क्लान्ततरः प्रकामविनतावंसौ छविः पाण्डुरा ।**
> **शोच्या च प्रियदर्शना च मदनाक्लिष्टेयमालक्ष्यते**
> **पत्राणामिव शोषणेन मरुता स्पृष्टा लता माधवी ॥ ९ ॥**

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condition of persons in love is heard in historical compositions—that kind of [condition] I see of you. To what is due this your torment? Without, indeed, knowing the disorder in its real nature, [there can be] no starting of a counter-action.

King :—My guess has occurred to Anasūyā also.

Sakuntalā :—(*To herself*) Powerful, indeed, [is] my attachment. I am not able [that is, cannot bring myself] to inform even these two all of a sudden.

Priyaṁvadā :—Friend, she has said well. Why do you neglect your torment? Day after day, you are wasting away in limbs. Merely your lustre of loveliness leaves you not.

King :—Priyaṁvadā speaks the truth. For,

[the] face has the cheeks greatly emaciated; the bosom has the breasts deserted by hardness; the waist [is] much thinner, the shoulders extremely drooping, the complexion pale; this one afflicted by love appears fit to be pitied and at the same time lovely to look at, like the Mādhavī creeper touched by the wind drying up [its] leaves. (9)

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१ अनसूययापि मदीयस्तर्कोऽनुगतः । २ उवद्धवं णिगूहसि । ३ मदनग्लानेय-

शकुन्तला—कस्स वा अण्णस्स क[1]हिदव्वं । किंदु आआसइत्तिआ दाणि वो भविस्सं । [कस्य वान्यस्य कथयितव्यम्। किंत्वायासयित्रीदानीं वां भविष्यामि।]

३ **उभे**—अदो एव णिब्बन्धो । [2]संविभत्तं हि दुक्खं सज्झवेदणं भोदि [अत एव निर्बन्धः । संविभक्तं हि दुःखं सह्यवेदनं भवति ।]

राजा—

> **पृष्टा जनेन समदुःखसुखेन बाला**
> **नेयं न वक्ष्यति मनोगतमाधिहेतुम् ।**
> **दृष्टो निवृत्य बहुशोऽप्यनया सतृष्ण-**
> **मत्रा[3]न्तरे श्रवणकातरतां गतोऽस्मि ॥ १० ॥**

शकुन्तला—साहि जदो पहुदि मम दंसणपहं आअदो सो तवोवण-रक्खिदा राएसी त[4]दो आरहिअ तग्गदेण अहिलासेण एतदवत्थम्हि संवुत्ता । ३ [सखि यतः प्रभृति मम दर्शनपथमागतः स तपोवनरक्षिता राजर्षिस्तत आरभ्य तद्ग-तेनाभिलाषेणैतदवस्थास्मि संवृत्ता ।] [5]

Śakuntalā :—To whom else again is [this] to be told? But I shall now be to you one causing trouble.

Both :—For this very reason [is our] persistence. Sorrow shared [by other persons] has [its] agony bearable [Social sorrow loses half its pain].

King :—

[It is] not that this girl asked by persons to whom [her] joy and sorrow is common, would not speak out [her] desire, the cause of the mental agony. Although beheld by [this] one, turning round, many times, longingly, I have been in the meanwhile [or, at this moment] nervous about hearing [what she is going to say]. (10)

Śakuntalā :—Friend, ever since that royal sage, the protector of the penance-grove, came within the range of [my] sight,— beginning from that, I have become subjected to this state through longing concerning him.

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१ कधइस्सं । २ सिणिद्धजणसंविभत्तं ३– मत्रोत्तरश्रवण ४ (इत्यर्धोक्ते लज्जां नाटयति) उभे–कधेदु पिअसही । शकुन्तला–तदो पहुदि तग्गदेण ५ उभे–दिट्ठिआ दाणिं दे अणुऊवे वरे अहिणिवेसो । अधवा साअरं उज्झिअ कहिं वा महाणईए पविसिदव्वं।

राजा—(सहर्षम्) श्रुतं श्रोतव्यम् ।

> स्मर एव तापहेतुर्निर्वापयिता स एव मे जातः ।
> दिवस इवाभ्रश्यामस्तपात्यये जीवलोकस्य ॥ ११ ॥

शकुन्तला—तं जइ वो अणुमदं ता तह वट्टह[1] जह तस्स राएसिणो अणुकम्पणिज्जा होमि । अण्णहा अवस्सं सिञ्चध मे उदअं । [तद्यदि वामनुमतं तदा तथा वर्तेथां यथा तस्य राजर्षेरनुकम्पनीया भवामि । अन्यथा सिञ्चतं म उदकम् ।]

राजा—विमर्शच्छेदि[3] वचनम् ।

प्रियंवदा—(जनान्तिकम्) अणसूए दूरगअमम्महा अक्खमा इअं कालहरणस्स । [4]जस्सिं बद्धभावा एसा सो ललामभूदो पोरवाणं । ता जुत्तं से अहिलासो अहिणन्दिदुं । [अनसूये दूरगतमन्मथाक्षमेयं कालहरणस्य । यस्मिन्बद्धभावैषा स ललामभूतः पौरवाणाम् । तद्युक्तमस्या अभिलाषोऽभिनन्दितुम् ।]

King :—(*With joy*) [By me] is heard [now] what is worth being heard.

> The God of love himself [was] the cause of my torment ; he himself has [now] become [torment–] pacifier, like a day dark with clouds at the end of summer for the world of mortals. (11)

Śakuntalā :—Then if it be agreeable to you [both], then proceed in such a way that I shall be taken pity upon by that royal sage ; otherwise sprinkle over for me water [mixed with sesamum–seeds, which forms part of funeral obsequies] !

King :—[Her] speech puts an end to [or, cuts asunder] all guess [or, doubt].

Priyaṁvadā :—(*Aside*) Anasūyā, with love far advanced, this one [is] incapable of brooking any delay. He on whom she has fixed her affection, [has been] the ornament of the descendants of Puru. So, it [is] proper that [her] longing be commended.

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१ पअत्तध २ सुमरेध मं । ३ संशयच्छेदि । ४ जस्सिं...अहिणन्दिदुं dropped.

अनसूया—(जनान्तिकम्) सहि जह भणासि। (प्रकाशम्) सहि दिट्ठिआ दे अणुरूवो अहिणिवेसो। साअरं उज्झिअ कहिं वा महाणई ओदरइ। [सखि यथा भणासि। ... सखि दिष्ट्या तेऽनुरूपोऽभिनिवेशः। सागरं वर्जयित्वा कुत्र वा महानद्यवतराति।]

प्रियंवदा—को दाणिं सहआरं अन्तरेण अदिमुत्तलदं पल्लविदं अर्हति। [क इदानीं सहकारमन्तरेणातिमुक्तलतां पल्लवितामर्हति।]

राजा—किमत्र चित्रं यदि विशाखे शशाङ्कलेखामनुवर्तेते।

अनसूया—[2]को उण उवाओ भवे जेण अविलम्बिअं णिहुअं अ सहीए मणोरहं संपादेम्ह। [कः पुनरुपायो भवेद्येनाविलम्बितं निभृतं च सख्या मनोरथं संपादयावः।]

प्रियंवदा—णिहुअं त्ति [3]चिन्ताणिज्जं भवे। सिग्घं त्ति सुअरं। [निभृतमिति चिन्तनीयं भवेत्। शीघ्रमिति सुकरम्।]

अनसूया—कहं विअ। [कथमिव।]

Anasūyā :—(*Aside*) Friend, as you say. (*Aloud*) Friend, luckily appropriate [or, well-fixed is] your attachment. Leaving the sea, where again would a great river descend into ?

Priyaṁvadā :—Who now barring the mango-tree deserves the sprouted Atimukta creeper ?

King :—What wonder [is] there if [the two stars] Viśākhās go the way of the moon-digit ?

Anasūyā :—What remedy again could [there] be by which we shall be securing the desired object of [our] friend, without delay and secretly ?

Priyaṁvadā :—As for 'secretly', [it] may be something to be thought over; as for 'without delay', [it is] easy to do.

Anasūyā :—How possibly ?

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१ अनसूया...राजा— किमत्र...वर्तेते dropped २ प्रियंवदे को... ३ पअत्तिदव्वं सिग्घं ति ण दुक्करं।

प्रियंवदा—णं सो राएसी इमस्सिं सिणिद्धदिट्ठीए सूइदाहिलासो इमाइं दिअहाइं पजाअरकिसो लक्खीअदि। [ननु स राजर्षिरेतस्यां स्निग्धदृष्ट्या २४
सूचिताभिलाष इमान्दिवसान्प्रजागरकृशो लक्ष्यते ।]

राजा—सत्यमित्थंभूत एवास्मि । तथाहि–

> **इदमशिशिरैरन्तस्तापाद्विवर्णमणीकृतं**
> **निशि निशि भुजन्यस्तापाङ्गप्रसारिभिरश्रुभिः ।**
> **अनभिलुलितज्याघाताङ्कं मुहुर्मणिबन्धनात्**
> **कनकवलयं स्रस्तं स्रस्तं मया प्रतिसार्यते ॥ १२ ॥**

प्रियंवदा—(विचिन्त्य) हला मअणलेहो से करीअदु । तं सुमणोगोविदं कारिअ [3]देवदापसादावदेसेण से हत्थिअं पावइस्सं । [हला मदनलेखोऽस्य क्रियताम् ।
तं सुमनोगोपितं कृत्वा देवताप्रसादापदेशेन तस्य हस्तं प्रापयिष्यामि ।] ३

अनसूया—रोअइ मे सुउमारो पओओ। किं वा सउन्दला भणादि ।
[रोचते मे सुकुमारः प्रयोगः । किं वा शकुन्तला भणति ।]

Priyaṁvadā :—I say, that royal sage, who has indicated [his] attachment for this one by [his] affectionate glance, appears during these days emaciated through long (*pra*) wakefulness.

King :—Really, I have, verily, become so. For—

This golden bracelet, with [its] gems rendered void of lustre by tears not cool on account of internal heat, [and] night after night flowing forth from the corners of the eyes resting on [my] arm, repeatedly slipping down from the wrist, in a manner in which the scar made by the friction of the bow-string is not touched a great deal, is pushed back by me again and again. (12)

Priyaṁvadā :—(*Reflecting*) Dear one, let a love-letter be prepared for him. Having got it concealed among flowers, I shall deliver [it] into his hand, under the pretext of [handing over] the sacred remains of an offering to the deities.

Anasūyā—This delicate procedure is to my taste. What again, does Śakuntalā say ?

१–प्रवर्तिभि– २–घाताङ्कान्मुहु ३–सेसावदेसेण, देवप्पसादस्सावदेसेण

शकुन्तला—किं णिओओ वो[1] विकप्पीअदि। [किं नियोगो वां विकल्प्यते।]

प्रियंवदा—तेण हि अत्तणो उवण्णासपुव्वं चिन्तेहि किं पि ललिअपदबन्धणं[2]। [तेन ह्यात्मन उपन्यासपूर्वं चिन्तय किमपि ललितपदबन्धनम्।]

शकुन्तला—चिन्तेमि[3]। किंदु अवहीरणभीरुअं वेवइ मे हिअअं। [चिन्तयामि। किं त्ववधीरणाभीरुकं वेपते मे हृदयम्।]

राजा—

> **अयं स ते तिष्ठति संगमोत्सुको**
> **विशङ्कसे भीरु यतोऽवधीरणाम्।**
> **लभेत वा प्रार्थयिता न वा श्रियं**
> **श्रिया दुरापः कथमीप्सितो भवेत् ॥ १३ ॥**[4]

सख्यौ—अइ, अत्तगुणावमाणिणि को दाणिं[5] सरीरणिव्वावइत्तिअं सारदिअं जोसिणिं पडंतेण[6] वारइस्सदि। [अयि, आत्मगुणावमानिनि क इदानीं शरीरनिर्वापयित्रीं शारदीं ज्योत्स्नां पटान्तेन वारयाति।]

Śakuntalā :—Would your order [or direction] be objected to [or, called into question, by me] ?

Priyaṁvadā :—In that case, think of some nice composition bringing in an introduction to yourself.

Śakuntalā :—I shall think [of it]. But my heart, afraid of repudiation, trembles.

King :—

Here stands, [O] timid one,—he, eager for union with you, from whom you apprehend repudiation. The suppliant [of Lakṣmī] may or may not secure Lakṣmī ; but how would one, desired by Lakṣmī, be difficult to obtain [by her] ? (13)

Two Friends :—O you belittler of your good points ! Who now would [be foolish enough to] ward off by the end of [his] garment the body-soothing autumnal moon-light ?

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१ वि २ गीदअं ३ चिन्तइस्सं। ४ अपि च- अयं स यस्मात्प्रणयावधीरणामशङ्कनीयां करभोरु शङ्कसे। उपस्थितस्त्वां प्रणयोत्सुको जनो न रत्नमन्विष्यति मृग्यते हि तत् ॥ ५ णाम संतावणिव्वाणइत्तिअं ६ आदवत्तेण

शकुन्तला—(सस्मितम्) णिओइआ दाणिं म्ह । [नियोजितेदानीमस्मि ।] (उपविष्टा चिन्तयति)

राजा—स्थाने खलु विस्मृतनिमेषेण चक्षुषा प्रियामवलोकयामि ।

उन्नमितैकभ्रूलतमाननमस्याः पदानि रचयन्त्याः ।
कण्टकितेन प्रथयति मय्यनुरागं कपोलेन ॥ १४ ॥

शकुन्तला—हला चिन्तिदा मए गीदिआ । असण्णिहिदाणि उण लेहणसाहणाणि । [हला चिन्तिता मया गीतिका । असंनिहितानि पुनर्लेखनसाधनानि ।]

प्रियंवदा—इमस्सिं सुओदरसुउमारे णलिणीपत्ते णहेहिं णिक्खित्तवण्णं करेहि । [अस्मिञ्छुकोदरसुकुमारे नलिनीपत्रे नखैर्निक्षिप्तवर्णं कुरु ।]

शकुन्तला—(यथोक्तं रूपयित्वा) हला सुणुह दाव णं संगदत्था ण वेत्ति । [हला शृणुतं तावदेनां संगतार्था न वेति ।]

उभे—अवहिदम्ह । [अवहिते स्वः ।]

Śakuntalā :—(*With a smile*) I am now put on this job [or, directed to this, by you]. [*Seated, reflects*

King :—Fitly indeed do I behold [my] beloved with eyes that have forgotten to wink.

The face with one creeper-like eye-brow raised up, of her
arranging the words, broadcasts [her] affection for me,
with the cheek having the hair standing on end ! (14)

Śakuntalā :—Dear one, a small song [complete in itself] has been thought of by me. But the writing materials [are] not near by.

Priyaṁvadā :—On this lotus-leaf delicate like the belly of a parrot, put [the song] in letters engraved by means of the nails.

Śakuntalā :—(*Gesticulating as said*) Dear one, listen now to this [to point out] whether it is consistent in meaning or not.

Both :—We are attentive.

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१ पत्तच्छेदभत्तीए णहेहिं आलिहीअदु ।

१ शाकुन्तला—(वाचयति)

तुज्झ ण आणे हिअअं मम उण कामो दिवा वि रत्तिं वि ।
णिग्घिण तवइ बलीअं तुइ जुत्तमणोरहाइ अंगाइं ॥ १५ ॥

[तव न जाने हृदयं मम पुनः कामो दिवापि रात्रिमपि ।
निर्घृण तपति बलीयस्त्वयि युक्तमनोरथान्यङ्गानि ॥]

३ राजा—(सहसोपसृत्य)

तपति तनुगात्रि मदनस्त्वामानिशं मां पुनर्दहत्येव ।
ग्लपयति यथा शशाङ्कं न तथा हि कुमुद्वतीं दिवसः ॥ १६ ॥

सख्यौ—(विलोक्य सहर्षमुत्थाय) साअदं अविलम्बिणो मणोरहस्स । [स्वागतमविलम्बिनो मनोरथस्य ।]　　(शकुन्तलाभ्युत्थातुमिच्छति)

६ राजा—अलमलमायासेन ।

संदष्टकुसुमशयनान्याशुक्लान्तबिसभङ्गसुरभीणि ।
गुरुपरितापानि न ते गात्राण्युपचारमर्हन्ति ॥ १७ ॥[4]

Śakuntalā (*Reads*) —

Your heart I know not; but love even by day, even by night, [O] pitiless one, torments powerfully my limbs which have fixed [their] desire on you. (15)

King :—(*Approaching suddenly*)

[O] slender-bodied one, Love torments you; but [he] certainly [*eva*] consumes me incessantly. For, the day causes not so much the moon-lotus-creeper to fade as the moon. (16)

Two Friends :—(*Beholding, rising up with joy*) Welcome to the undelaying [object of] desire !

[Śakuntalā *makes an attempt to rise*

King :—Enough, enough of [this] trouble !

Your limbs with great all-round torment, which have the bed of flowers closely sticking [to them], fragrant owing to the bits of lotus-stalks quickly faded, do not deserve [this] formality. (17)

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१ दावई　२ जधासमीहिदफलस्स अवि...　३ विमर्दितमृणालवलयानि ।　४ शाकुन्तला-(ससाध्वसमात्मगतम्) हिअअ तधा उत्तमिअ दाणिं ण किं पि पडिवज्जसि ।

अनसूया—इदो सिलातलेक्कदेसं अणुगेण्हदु वअस्सो। [इतः शिलातलैकदेशमनुगृह्णातु वयस्यः ।] (राजोपविशति । शकुन्तला किंचिदपसरति[2])

प्रियंवदा[3]—दुवेणं पि वो अण्णोण्णाणुराओ पच्चक्खो । सहीसिणेहो मं पुणरुत्तवादिणीं करेदि । [द्वयोरपि युवयोरन्योन्यानुरागः प्रत्यक्षः । सखीस्नेहो मां पुनरुक्तवादिनीं करोति ।]

राजा—भद्रे नैतत्परिहार्यम् । विवक्षितं ह्यनुक्तमनुतापं जनयति ।[4]

प्रियंवदा—आवण्णस्स विसअ[5]णिवासिणो जणस्स अत्तिहरेण रण्णा होदव्वं त्ति एसो वो धम्मो । [आपन्नस्य विषयनिवासिनो जनस्यार्तिहरेण राज्ञा भवितव्यमित्येष युष्माकं धर्मः ।]

राजा—ना[6]स्मात्परम् ।

प्रियंवदा—तेण हि इअं णो पिअसही तुमं ज्जेव्व उद्दिसिअ इमं अवत्थंतरं भअवदा मअणेण आरोविदा । ता अरुहसि अब्भुववत्तीए जीविदं से अवलंबिदुं । [तेन हीयं नौ प्रियसखी त्वामेवोद्दिश्येदमवस्थान्तरं भगवता मदनेनारोपिता । तदर्हस्यभ्युपपत्त्या जीवितं तस्या अवलम्बितुम् ।]

Anasūyā :—Let [our] friend grace a portion of the stone-slab here. [*The* king *sits*; Śakuntalā *moves off a bit*

Priyaṁvadā :—Mutual affection of even both of you [is] obvious; concern [or, love] for [my] friend, again, makes me speak out something superfluous.

King :—Good lady, this ought not to be avoided. Something intended to be said, but [left] unsaid, causes remorse [or, regret].

Priyaṁvadā :—That the king ought to be the affliction-remover of the distressed person living in [his] kingdom—this [is] your duty.

King :—None higher than this.

Priyaṁvadā :—If so, this our dear friend has been reduced by the august God of Love to this changed state, referring to yourself [that is, on your account]. So, you deserve to sustain

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१ अलंकरेदु २ सलज्जा तिष्ठति। राजा-(उपविश्य) प्रियंवदे कच्चित्सखीं वो नातिबाधते शरीरतापः । ३ प्रियंवदा-(सस्मितम्) लद्धोसदो संपदं उवसमं गमिस्सादि । महाभाअ दोण्हं पि । ४ प्रियंवदा-तेण हि सुणादु अज्जो । राजा-अवहितोऽस्मि । ५ असमवासिणो जणस्स ६ अस्मात्परं किं तत् ।

१५ **राजा**— भद्रे साधारणोऽयं प्रणयः। सर्वथानुगृहीतोऽस्मि ।

शकुन्तला— (प्रियंवदा[1]मवलोक्य) अलं अन्तेउरविरहपज्जुस्सुअस्स राएसिणो उवरोहेण। [अलमन्तःपुरविरहपर्युत्सुकस्य राजर्षेरुपरोधेन।]

१८ **राजा**—

> इदमनन्यपरायणमन्यथा हृदयसंनिहिते हृदयं मम ।
> यदि समर्थयसे मदिरेक्षणे मदनबाणहतोऽस्मि हतः पुनः ॥ १८॥

अनसूया— वअस्स बहुवल्लहा राआणो सुणीअन्ति । जह णो पिअसही बन्धुअणसोअणिज्जा ण होदि तह णिव्व[2]त्तेहि । [वयस्य बहुवल्लभा राजानः ३ श्रूयन्ते। यथा नौ प्रियसखी बन्धुजनशोचनीया न भवति तथा निर्वर्तय।]

राजा— भद्रे किं बहुना ।

> परिग्रहबहुत्वेऽपि द्वे प्रतिष्ठे कुलस्य मे ।
> समुद्र[3]रशना चोर्वी सखी च युवयोरियम् । १९ ॥

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her life, by [your] acceptance [or, favour].

King :—Good lady, this request is common [to both of us]. I am favoured completely [or, all over].

Śakuntalā :—(*Looking at* Priyaṁvadā) Enough of pressing [or, obstruction to] the royal sage greatly love-sick owing to separation from [his] harem.

King :—

> [O] one present in [my heart], if, [O] one possessed of bewitching eyes, you regard this my heart, not devoted to any one else, otherwise, I am struck again, struck [already] by the arrows of Love ! (18)

Anasūyā :—Dear sir, kings are reported to have many beloveds. So, see through [this affair] in such a way that our dear friend would not be pitiable to [her] kinsmen.

King :—Good girl, why [say] much ? [In short]—

> Though possessing the state of one having many wives, [only] two [are] the main-stay of my race — the earth with the oceans as the girdle, and this your friend ! (19)

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१ (सप्रणयकोपस्मितं) २ करिस्ससि, णिव्वाहेहि। ३-वसना,-रसना

उभे— णिव्वुद म्ह। [निर्वृते स्वः।][1]

[2]प्रियंवदा—(सदृष्टिक्षेपम्) अणसूए, एसो इदो तदो दिण्णदिट्ठी उस्सुओ मिअपोदओ मादरं अण्णेसदि। एहि। संजोएम णं। [अनसूये, एष इतस्ततो दत्तदृष्टिरुत्सुको मृगपोतको मातरमन्विष्यति। एहि। संयोजयाव एनम्।]

(उभे प्रस्थिते)

शकुन्तला— [3]हला असरणम्हि। अण्णदरा वो आअच्छदु। [हला, अशरणास्मि। अन्यतरा युवयोरागच्छतु।]

उभे—पुहवीए जो सरणं सो तुह समीवे वट्टइ। [पृथिव्या यः शरण स तव समीपे वर्तत।]

Both :—We are happy [or, free from care now].

Priyaṁvadā :—(*Casting her eye about*) Anasūyā, here this little fawn of the deer, [being] anxious, with [its] glance cast hither and thither, seeks [its] mother. Come on, let us unite it [with its mother]. [*Both start*

Sakuntalā :—Dear ones, I am without any refuge. Let one of you come.

Both :—He, who [is] the refuge of the earth, is near you.

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१ (शकुन्तला हर्षं सूचयति) २ प्रियंवदा—(जनान्तिकम्) अणसूए पेक्ख पेक्ख मेहवादाहदं विअ गिम्हे मोरिं खणे खणे पच्चाअदजीविदं पिअसहिं। शकुन्तला—हला मरिसावेध लोअवालं जं अम्हेहिं वीसद्धपलाविणीहिं उवआरादिक्कमेण भणिदं। सख्यौ—(सस्मितम्) जेण तं मन्तिदं सो ज्जेव मरिसावेदु। अण्णस्स को अच्चओ। शकुन्तला—अरिहदि क्खु महाराओ इमं पच्चक्खवअणं विसोढुं। परोक्खं वा किं ण मन्तीअदि। राजा—(सस्मितम्) अपराधमिमं ततः सहिष्ये यदि रम्भोरु तवाङ्गसंगमृष्टे। कुसुमास्तरणे क्लमापहं मे स्वजनत्वादनुमन्यसेऽवकाशम्॥ प्रियंवदा-णं एत्तिकेण उण तुट्ठी भविस्सदि शकुन्तला—(सरोषमिव) विरम दुल्ललिदे, एदावत्थं गदाए वि मए कीलासि। अनसूया—(बहिर्विलोक्य) पिअंवदे, एसो तवस्सिमअपोदओ इदो तदो...ता संजोएमि दाव णं। प्रियंवदा—हला चवलो क्खु एसो। णं णिवारिदुं एआइणी ण पारेसि। ता अहं पि सहाअत्तणं करइस्सं। (इत्युभे प्रस्थिते) ३ शकुन्तला—इदो अण्णदो ण वो गन्तुं अणुमणे जदो असहाइणि म्हि। उभे—(सस्मितम्) तुमं दाव असहाइणी जाए पुढवीणाधो समीवे वट्टादि। (इतिनिष्क्रान्ते)

शकुन्तला—कहं गदाओ एव्व। [कथं गते एव।]

राजा—[1]अलमावेगेन। नन्वयमाराधयिता जनस्तव समीपे वर्तते।

किं शीतलैः क्लमविनोदिभिरार्द्रवातान्
संचारयामि नलिनीदलतालवृन्तैः।
अङ्के निधाय [4]करभोरु यथासुखं ते
संवाहयामि चरणावुत पद्मताम्रौ ॥ २० ॥

शकुन्तला—ण माणणीएसु अत्ताणं अवराहइस्सं। [न माननीयेष्वात्मानमपराधयिष्ये] (उत्थाय प्रस्थातुमिच्छति)

३ राजा—सुन्दरि, अपरिनिर्वाणो दिवसः। इयं च ते समवस्था—

उत्सृज्य कुसुमशयनं नलिनीदलकल्पितस्तनावरणम्।
कथमातपे गमिष्यसि परिबाधापेलवैरङ्गैः ॥ २१ ॥

Śakuntalā :—How, [both my dear friends] have actually gone !

King :—Enough of [this] agitation. I say, here this person, [your] worshipper, is near you.

Shall I set in motion moist breezes with the cool fatigue-driving fans of lotus-leaves ? Or, shall I, [O] lady with thighs like the fore-arm, shampoo your lotus-red feet as it pleases you, having placed them on [my] lap ? (20)

Śakuntalā :—I shall not make myself offend against those who ought to be honoured. [*Rising up, wishes to set out*

King :—[O] beautiful one, the day has not yet come to a close; further such [is] your over-all condition.

Having left off the bed of flowers, with the lotus-leaves serving as covering for [your] breasts, how could you go out in the sun, with [your] limbs [rendered] delicate owing to torment all round (*pari*). (21)

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१ (दिशोऽवलोक्य) सुन्दरि, अलमावेगेन। २ जनस्ते सखीभूमौ वर्तते। तदुच्यताम्। ३ वार्त...तालवृन्तम् ४ कर...ते and चरणा...म्रौ change places. ५...स्तनावरणा।

(बलादेनां निवर्तयति)

राजा—(स्वगतम्)

> अप्यौत्सुक्ये महति दयितप्रार्थनासु प्रतीपाः
> काङ्क्षन्त्योऽपि व्यतिकरसुखं कातराः स्वाङ्गदाने ।
> आबाध्यन्ते न खलु मदनेनैव लब्धान्तरत्वा-
> दाबाधन्ते मनसिजमपि क्षिप्तकालाः कुमार्यः ॥ २१ A ॥

(शकुन्तला गच्छत्येव)

कथमात्मनः प्रियं न करिष्ये। (उपसृत्य पटान्तमवलम्बते)[1]

शकुन्तला—पोरव रक्ख रक्ख विणअं।[2] इदो तदो इसिओ संचरन्ति।[3] [पौरव रक्ष रक्ष विनयम्। इतस्तत ऋषयः संचरन्ति।]

राजा—भीरु, अलं गुरुजनभयेन। दृष्ट्वा ते विदितधर्मा तत्रभवानत्र[4] दोषं न ग्रहीष्यति कुलपतिः। पश्य— ६

[*Forcibly turns her back*

King :—(*To himself*)

Maidens, [who are] averse to the requests of [their] lovers [for union] in spite of great eagerness [for the same], nervous to offer their body, although desiring pleasures of intercourse, are not only made miserable by Madana himself, owing to [his] having secured scope, but make Madana himself miserable, throwing to the winds proper opportunities [for the union]. (21 A)

[Śakuntalā *does go forth*

Why should I not do [something] agreeable to myself?

[*Approaching, holds the hem of her garment*

Śakuntalā :—[O] Scion of the Purus! Preserve, preserve [your] decorum. Here and there are the sages moving.

King :—[O] timid one, away with fear from the elders. Surely His Reverence the, Patriarch who knows the duties, would not find fault with you, on consideration. See,

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१ (इति धारयति) शकुन्तला-मुंच मुंच। ण क्खु अत्तणो पहवामि। अधवा सहीमेत्तसरणा किं दाणिं एत्थ करइस्सं। राजा-धिक् व्रीडितोऽस्मि। शकुन्तला-ण क्खु अहं महाभाअं भणामि। देव्वं उवालहामि। राजा-अनुकूलकारि दैवं किमुपालभ्यते। शकुन्तला-कधं दाणिं ण उवालहिस्सं जं सं अत्तणो अणीसं परगुणेहिं लोहावेदि। २ अविणअं ३ मअणसंतत्ता वि ण हु अत्तणो पहवामि। ४ तत्रभवान्कण्वः खेदमुपयास्यति।

गान्धर्वेण विवाहेन बह्व्यो[1] राजर्षिकन्यकाः ।
श्रूयन्ते परिणीतास्ताः पितृभिश्चाभिनन्दिताः[2] ॥ २१ ॥

शकुन्तला—मुंच दाव मं। भूओ वि सहीजणं अणुमाणइस्सं। [मुञ्च तावन्माम्। भूयोऽपि सखीजनमनुमानयिष्ये।]

३ राजा—(दिशोऽवलोक्य) कथं प्रकाशं निर्गतोऽस्मि।

(शकुन्तलां हित्वा तैरेव पदैर्निवर्तते)

शकुन्तला—(पदान्तरे प्रतिनिवृत्य साङ्गभङ्गम्) पोरव, अणिच्छापूरओ
६ त्रि सम्भासणमेत्तपरिचिदो अअं जणो ण विसुमरिदव्वो। [पौरव, अनिच्छापूरकोऽपि संभाषणमात्रपरिचितोऽयं जनो न विस्मर्तव्यः।]

राजा—सुन्दरि

त्वं दूरमपि गच्छन्ती हृदयं न जहासि मे ।
दिनावसाने छायेव पुरो मूलं वनस्पतेः ॥ २२ A ॥

शकुन्तला—(स्तोकमन्तरं गत्वा, आत्मगतम्) हद्धी हद्धी। इमं सुणिअ
ण मे चलणा पुरमुहा पसरन्ति। भोदु। इमेहिं पज्जन्तकुरवएहिं ओवारिदसरीरा
३ भविअ पेक्खिस्सं दाव से भावाणुबन्धं। [हा धिक् हा धिक्। इदं श्रुत्वा न मे चरणौ पुरोमुखौ प्रसरतः। भवतु। एभिः पर्यन्तकुरबकैरपवारितशरीरा भूत्वा प्रेक्षिष्ये तावदस्य भावानुबन्धनम्।] (तथा कृत्वा स्थिता)

Many daughters of royal rages are reported to be married by the Gāndharva form of marriage, and they were acclaimed by [their] fathers. (22)

Śakuntalā :—Just let me go. I shall once again ask [my friends] to consent [to this].

King:—(*Looking to the open space*) What, have I gone out in the open ! [*Leaving* Śakuntalā *returns, taking the same steps*

Śakuntalā :—(*Turning back, at the next step, inclining her body*) Descendant of Puru, this person, though not fulfilling [your] desire, [but] familiar owing to mere conversation, should not be forgotten [by you].

King :—[O] beautiful one !

Although going far, you do not leave my heart like the shade of a tree at the end of the day, the root in front. (22 A)

Śakuntalā :—(*Going a short distance, to herself*) Oh fie!

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१ बह्व्योऽथ मुनिकन्यकाः २ श्चानुमोदिताः

राजा—कथमेवं प्रिये, अनुरागैकरसं मामुत्सृज्य निरपेक्षैव गतासि । ६

अनिर्दयोपभोगस्य रूपस्य मृदुनः कथम् ।
कठिनं खलु ते चेतः शिरीषस्येव बन्धनम् ॥ २२ B ॥

शकुन्तला—एदं सुणिअ ण मे अत्थि विभवो गच्छिदुं । [इदं श्रुत्वा न मेऽस्ति विभवो गन्तुम् ।]

राजा—संप्रति प्रियाशून्ये किमस्मिन्लतामण्डपे करोमि । (अग्रतोऽव- ३
लोक्य) हन्त व्याहतं मे गमनम् ।

मणिबन्धाद्‌ गलितमिदं संक्रान्तोशीरपरिमलं तस्याः ।
हृदयस्य निगडमिव मे मृणालवलयं स्थितं पुरतः ॥ २२ C ॥

(सबहुमानमादत्ते)

Oh fie! On hearing this, my legs do not proceed further ahead. Well, staying with [my] body concealed by the border-Kurabaka plants, I shall just see this intensity of love. [*Stays, having done accordingly*

King :—How, in this way, [O] beloved, have you gone, being only indifferent, having left me head and shoulders in love [with you] [lit. having love as the only sentiment pervading my mind] !

Of your delicate form, to be enjoyed with restraint, how is the mind indeed tough like the stalk of the Sirīṣa flower ? (22 B)

Śakuntalā :—Having heard this, I have not the heart to go [lit. there is no power in me].

King :—Now in this creeper-bower void of [my] beloved, what shall I do? (*Looking in front*) Oh! my departure is obstructed!

Here is placed in front, this her bracelet of lotus-stalk, slipped away from the wrist, with the Uśīra-fragrance transferred [to it], like a chain for [my] heart! (22 C)

[*Takes it with great respect*

शकुन्तला—(हस्तं विलोक्य) अम्मो दोव्वल्लसिढिलदाए परिब्भट्टं
३ एदं मिणालवलअं ण मए परिण्णादं। [अहो दौर्बल्यशिथिलतया परिभ्रष्टमेतन्मृणालवलयं न मया परिज्ञातम्।]

राजा—(मृणालवलयमुरसि निक्षिप्य) अहो स्पर्शः।

अनेन लीलाभरणेन ते प्रिये विहाय कान्तं भुजमत्र तिष्ठता।
जनः समाश्वासित एष दुःखभागचेतनेनापि सता न तु त्वया ॥ २१D ॥

शकुन्तला—अदो वरं ण समत्थम्हि विलम्बिदुं। भोदु, एदेण ज्जेव अवदेसेण अत्ताणं दंसइस्सं। [अतः परं न समर्थास्मि विलम्बितुम्। भवतु।
३ एतेनैवापदेशेनात्मानं दर्शयिष्यामि।] (इत्युपसर्पति)

राजा—(दृष्ट्वा सहर्षम्) अये जीवितेश्वरी मे प्राप्ता। परिदेवनानन्तरं प्रसादेनोपकर्तव्योऽस्मि खलु दैवस्य।

पिपासाक्षामकण्ठेन याचितं चाम्बु पक्षिणा।
नवमेघोज्झिता चास्य धारा निपतिता मुखे ॥ २१ E ॥

Śakuntalā :—(*Looking at the hand*) Oh! this lotus-stalk-bracelet was not known by me to have slipped away, owing to its getting loose due to the loss of vitality [in the body].

King :—(*Placing the lotus-stalk-bracelet on the bosom*) Oh [how wonderfully soothing is] the touch!

By this your sport-ornament, [O] beloved, staying on here, abandoning the beautiful arm [of yours], has been comforted this afflicted person, although being inanimate itself,—but *not* by you! (22 D)

Śakuntalā :—After this, I am not able to tarry on. Well, with this very pretext, I shall disclose myself. [*Approaches*

King :—(*Seeing, with joy*) Oh! The lady of my life has come! I have been rendered fit to be favoured by Fate, by [this] favour after [my] lamentations!

The moment water was begged for by the [Cātaka] bird with [its] throat parched by thirst, there fell down in its mouth shower let go by a fresh cloud! (22 E)

शकुन्तला—(राज्ञः संमुखे स्थित्वा) अज्ज, अद्धपथे सुमरिअ एदस्स हत्थब्भंसिणो मिणालवलअस्स कदे पडिणिवुत्तम्हि । कधिदं मे हिअएण तुए गहिदं त्ति । ता णिक्खिव एदं । मा मं अत्ताणं च मुणिअणेसुं पआसइस्सदि । [आर्य, अर्धपथे स्मृत्वैतस्य हस्तभ्रंशिनो मृणालवलयस्य कृते प्रतिनिवृत्तास्मि । कथितं मे हृदयेन त्वया गृहीतमिति । तन्निक्षिपैतत् । मा मामात्मानं च मुनिजनेषु प्रकाशयिष्यति ।]

राजा—एकेनाभिसन्धिना प्रत्यर्पयामि ।

शकुन्तला—केन उण । [केन पुनः ।]

राजा—यदीदमहमेव यथास्थानं निवेशयामि ।

शकुन्तला—आ का गई । भोदु । एवं दाव । [आः का गतिः । भवतु । एवं तावत् ।] (इत्युपसर्पति)

राजा—इतः शिलापट्टैकदेशं संश्रयावः । (इत्युभौ परिक्रम्योपविष्टौ)

राजा—(शकुन्तलाया हस्तमादाय) अहो स्पर्शः ।

हरकोपाग्निदग्धस्य दैवेनामृतवर्षिणा ।
प्ररोहः संभृतो भूयः किंस्वित्कामतरोरयम् ॥ २२ F ॥

Śakuntalā :—(*Standing face to face to the king*) Sir, remembering half-way, for the sake of this lotus-stalk-bracelet slipped from the hand, have I returned ; my heart told me that it was taken by you. So throw it over here, lest it would disclose [or, give away] itself and me as well to the hermit-people.

King :—On one condition shall I return [it].

Śakuntalā :—On what, again ?

King :—If I myself put it in [its] proper place.

Śakuntalā :—Ah ! What [other] course ! Well, [let] this [be] for the matter of that. [*Approaches*

King :—Let us resort to this portion of the slab-stone hither. [*Both moving about, sit*

King :—(*Holding* Śakuntalā's *hand*) Oh ! [how thrilling is] the touch !

Could this by any chance (*kiṁsvit*) be the shoot of Cupid-tree burnt down by the fire of wrath of Hara, made to grow again [or, revived] by Fate showering forth nectar ! (22 F)

शकुन्तला—(स्पश रूपयित्वा) तुवरदु तुवरदु अज्जउत्तो। [त्वरतां त्वरतामार्यपुत्रः।]

राजा—(सहर्षमात्मगतम्) इदानीमस्मि विश्वसितः। भर्तुराभाषणपदमेतत्। (प्रकाशम्) सुन्दरि नातिश्लिष्टः सन्धिरस्य मृणालवलयस्य। यदि तेऽभिमतम् तदन्यथा घटयिष्यामि।

शकुन्तला—(स्मितं कृत्वा) जधा दे रोअदि। [यथा ते रोचते।]

राजा—(सव्याजं विलम्ब्य प्रतिमोच्य) सुन्दरि दृश्यताम्—

अयं स ते श्यामलतामनोहरं विशेषशोभार्थमिवोज्झिताम्बरः।
मृणालरूपेण नवो निशाकरः करं समेत्योभयकोटिमाश्रितः ॥२१G॥

शकुन्तला— ण दाव णं पेक्खामि । पवणकम्पिदकण्णुप्पलरेणुणा कलुसीकिदा मे दिट्ठी। [न तावदेनं प्रेक्षे। पवनकम्पितकर्णोत्पलरेणुना कलुषीकृता मे दृष्टिः।]

Śakuntalā :—(*Gesticulating the touch-thrill*) Make haste, make haste, my Lord.

King :—(*With joy, to himself*) Now have I got confidence ; this [is] a form of address for the husband ! (*Aloud*) [O] beautiful one ! this joint of the lotus-stalk-bracelet is not quite fitting ; if you approve, I shall arrange it differently.

Śakuntalā :—(*Smiling*) As it pleases you.

King :—(*Delaying under a pretext, putting it on*) [O] beautiful one ! See–

Here is this new moon in the form of the lotus-stalk, leaving off the sky for the sake of [securing] excessive splendour , having come into contact with your hand, charming like the Śyāmā creeper, has resorted to [or, joined up] both the ends. (22 G)

Śakuntalā :—I cannot just behold it ; my eye has been dimmed [lit. turned turbid] by the pollen from the ear-lotus shaken by the wind.

राजा—(सस्मितम्) यद्यनुमन्यसे तदहमेनां वदनमारुतेन विशदां करवाणि।

शकुन्तला—तदो अणुकम्पिदा भवेअं। किन्तु उण अहं ण दे वीससेमि। [ततोऽनुकम्पिता भवेयम्। किन्तु पुनरहं न ते विश्वसिमि।]

राजा—मा मैवम्। नवो हि परिजनः सेव्यानामादेशात्परं न वर्तते।

शकुन्तला—अअं ज्जेव अच्चादरो अविस्सासजणओ। [अयमेवात्यादरोऽविश्वासजनकः।]

राजा—(स्वगतम्) नाहमेवं रमणीयमात्मनः सेवावसरं शिथिलयिष्ये।

(मुखमुन्नमयितुं प्रवृत्तः) (शकुन्तला प्रतिषेधं रूपयन्ती विरमति)

राजा—अयि मदिरेक्षणे, अलमस्मदविनयाशङ्कया।

(शकुन्तला किंचिद् दृष्ट्वा व्रीडावनतमुखी तिष्ठति)

राजा—(अङ्गुलीभ्यां मुखमुन्नमय्य, आत्मगतम्)

King :—(*With a smile*) If you permit, then I shall make it clear [of dust] by the wind from [my] mouht.

Śakuntalā :—Then I shall be favoured [or, commiserated with] by you; but again, I cannot have confidence in you.

King :—No, not so. For, a new servant does not go beyond the direction of [his] master.

Śakuntalā :—This very great regard [is] the producer of want of confidence.

King :—(*To himself*) I shall not let slip such a charming opportunity for my service. [*Proceeds to raise up her face*

[Śakuntalā *gesticulating obstruction, keeps still*

King :—[O] you of bewitching eyes, away with fear of immodest behaviour from us.

[Śakuntalā *looking about a little, stays with her face hung down through bashfulness*

King :—(*Raising up her face with his two fingers, to himself*)

चारुणा स्फुरितेनायमपरिक्षतकोमलः।
पिपासतो ममानुज्ञां ददातीव प्रियाधरः॥ २२ H ॥

शकुन्तला—परिण्णाणमन्थरो विअ अज्जउत्तो। [परिज्ञानमन्थर इवार्यपुत्रः।]

३ राजा—कर्णोत्पलसंनिकर्षादीक्षणमूढोऽस्मि। (इति मुखमारुतेन चक्षुः सेवते)

शकुन्तला—भोदु पइदित्थदंसणम्हि संवुत्ता। लज्जेमि उण अणुव-
६ आरिणी पिअआरिणो अज्जउत्तस्स। [भवतु प्रकृतिस्थदर्शनास्मि संवृत्ता। लज्जे पुनरनुपकारिणी प्रियकारिण आर्यपुत्रस्य।]

राजा—सुन्दरि किमन्यत्।

इदमप्युपकृतिपक्षे सुरभि मुखं ते यदाघ्रातम्।
ननु कमलस्य मधुकरः सन्तुष्यति गन्धमात्रेण॥ २२ I॥

शकुन्तला—(सस्मितम्) असन्तोसे उण किं करेदि। [असन्तोषे पुनः किं करोति।]

This lower-lip of [my] beloved, delicate owing to not being bitten [yet], as though gives permission to me desirous of drinking [that is, kissing] it, by its charming throbbing. (22 H)

Śakuntalā :—My lord is as it were slow to locate [or, to know the cause of the dimness of the sight].

King :—I was unable (*mūḍhaḥ*) to see, owing to the nearness of the ear-lotus. [*With the wind from the mouth, serves the eye*

Śakuntalā :—Well, I have become one with the sight become normal. I am however ashamed, not obliging my lord who is acting agreeably [towards me].

King :—[O] beautiful one, what else ?

This your fragrant face which was smelt [by me] is regarded as having the nature of obligation ; I say, would a bee feel completely satisfied merely by the fragrance of the lotus ? (22 I)

Śakuntalā :—(*With a smile*) What again would he do, in case of non-satisfaction ?

राजा—इदम्। (इति व्यवसितः) (शकुन्तला वक्त्रं ढौकते)

शकुन्तला—मुंच। [मुञ्च।]

राजा—भवतु। मोक्ष्यामि।

शकुन्तला—कदा। [कदा।]

राजा—

अपरिक्षतकोमलस्य तावत् कुसुमस्येव नवस्य षट्पदेन।
अधरस्य पिपासता मया ते सदयं सुन्दरि गृह्यते रसोऽस्य॥ २३॥

(मुखमस्याः समुन्नमयितुमिच्छति। शकुन्तला परिहरति नाट्येन)

(नेपथ्ये) चक्कवाकवहुए, आमन्तेहि सहअरं। उवट्ठिदा रअणी। [चक्रवाकवधुके, आमन्त्रयस्व सहचरम्। उपस्थिता रजनी।]

शकुन्तला—(कर्णं दत्त्वा, ससंभ्रमम्) पोरव सअं मम सरीरवुत्तंतोवलंभस्स अज्जा गोदमी इदो एव्व आअच्छदि। ता विडवन्तरिदो होहि। [पौरव स्वयं मम शरीरवृत्तान्तोपलम्भायार्या गौतमीत एवागच्छाति। तद्विटपान्तरितो भव।]

King :—This. [*Attempts*; Śakuntalā *covers up her face*

Śakuntalā :—Leave [me].

King :—Well, I shall let [you] go.

Śakuntalā :—When?

King :—When the nectar of this lower lip of yours, delicate because not yet bitten [or, kissed] is, [O] beautiful one, sipped gently by me desirous of drinking [it], like that of a fresh flower by the bee. (23)

[*Desires to raise up her face*; Śakuntalā *acts warding it off*

(*Behind the curtain*) Cakravāka bride! Take leave of [your] mate; the night has approached.

Śakuntalā :—(*Listening, excitedly*) Scion of the Purus, the venerable Gautamī is coming up just here to personally acquaint herself with the condition of [my] body. So, stay [lit. be] concealed by the branches.

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१ राजा– यदा सुरतज्ञो भविष्यामि। शकुन्तला–मअणावट्टद्धो वि ण अत्तणो कण्णए अणो पहवदि। भूओ वि दाव सहीअणं अणुमाइस्सं।

राजा—तथा । (आत्मानमावृत्य तिष्ठति)

(ततः प्रविशति पात्रहस्ता गौतमी सख्यौ च)

सख्यौ—इदो इदो अज्जा गोतमी । [इत इत आर्या गौतमी ।]

गौतमी—(शकुन्तलामुपेत्य) जादे, अवि लहुसंदावाइं दे अङ्गाइं । [जाते, अपि लघुसन्तापानि तेऽङ्गानि ।]

शकुन्तला—अत्थि मे विसेसो । [अस्ति मे विशेषः ।]

गौतमी—इमिणा दब्भोदएण णिराबाधं एव्व दे सरीरं भविस्सदि । (शिरसि शकुन्तलामभ्युक्ष्य) वच्छे परिणदो दिअहो । एहि । उडजं एव्व गच्छम्ह । [अनेन दर्भोदकेन निराबाधमेव ते शरीरं भविष्यति ।...वत्से परिणतो दिवसः । एहि । उटजमेव गच्छामः ।] (प्रस्थिताः)

शकुन्तला—(आत्मगतम्) हिअअ पढमं एव्व सुहोणवदे मणोरहे कादरभावं ण मुंचासि । साणुसहविहडिअस्स कहं दे संपदं संदावो । (पदान्तरे स्थित्वा प्रकाशम्) लदावलअ संदावहारक, आमन्तेमि तुमं भूओ वि परिभोअस्स । [हृदय प्रथममेव सुखोपनते मनोरथे कातरभावं न मुञ्चसि । सानुशयविघटितस्य कथं ते साम्प्रतं सन्तापः । ...लतावलय सन्तापहारक, आमन्त्रये त्वां भूयोऽपि परिभोगाय ।] (दुःखेन[3] निष्क्रान्ता शकुन्तला सहेतराभिः)

King :—All right. [*Stays concealing himself*

(*Then enter* Gautamī, *a vessel in hand, and the* Two Friends)

Two Friends :—Hither, hither, venerable Gautamī.

Gautamī :—(*Approaching* Śakuntalā) Darling, are your limbs having lesser torment ?

Śakuntalā :—There is improvement in me.

Gautamī :—By this *darbha*-water would your body be free from agony. (*Sprinkling the water over* Śakuntalā's *head*) Child, the day has come to a close. Come on, let us go to the cottage itself. [*They set out*

Śakuntalā :—(*To herself*) [O] heart ! When [the object of your] desire had already come to you easily, you did not

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१ सख्यौ च dropped २ जादे अच्छाहिदं सुणिअ आअदा । एदं शान्तिउदअं । (दृष्ट्वा समुत्थाप्य च) इध देवदासहाइणी चिट्ठसि । शकुन्तला—दाणिं ज्जेव अणसूयापिअंवदाओ मालिणीं ओदिण्णाओ । ३ इति निष्क्रान्ते

राजा—(पूर्वस्थानमुपेत्य सनिःश्वासम्) अहो विघ्नवत्यः प्रार्थितार्थसिद्धयः। मया हि

मुहुरङ्गुलिसंवृताधरोष्ठं प्रतिषेधाक्षरविक्लवाभिरामम्। २४
मुखमंसविवर्ति पक्ष्मलाक्ष्याः कथमप्युन्नामितं न चुम्बितं तत्[1] ॥२४॥

क्व नु खलु संप्रति गच्छामि। अथवा, इहैव प्रियापरिभुक्तमुक्ते लतावलये मुहूर्तं स्थास्यामि। (सर्वतोऽवलोक्य)

तस्याः पुष्पमयी शरीरलुलिता शय्या शिलायामियं
क्लान्तो मन्मथलेख एष नलिनीपत्रे नखैरर्पितः।
हस्ताद् भ्रष्टमिदं बिसाभरणमित्यासज्जमानेक्षणो
निर्गन्तुं सहसा न वेतसगृहाच्छक्नोमि शून्यादपि ॥ २५ ॥

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give up [your] timid nature. How now [can there be] torment of you separated with regret? (*Stopping at the next step, aloud*) [O] creeper-circle, torment-remover, I take leave of you for enjoyment once again.

[*In sorrow Exit* Śakuntalā *with others*

King:—(*Approaching the previous place, with a sigh*) Oh! [how] the fulfilments of desired objects [are] associated with obstacles! By me, indeed,

was somehow raised up [but] not kissed that face of the beautiful eye-lashed one, which had the lower lip covered with fingers again and again, [which was] charming, being distressed with [uttering] words of repudiation, [and which was] turned away towards the shoulders! (24)

Where indeed shall I be now going? Or, I shall stay for a while (*muhūrta*) here in the bower-circle itself deserted by [my] beloved, after being enjoyed. (*Beholding all around*)

Here [is] her flowery bed pressed by [her] body on the slab; here [is] the faded love-letter carved by nails on the lotus-leaf; here is the lotus-fibre ornament slipped from the hand; in this way (*iti*) with [my] eyes being stuck up [here], I am not able to go out at once from the cane-bower although not occupied [by my beloved]. (25)

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१ तु

(विचिन्त्य) अहो धिगसम्यक् चेष्टितं प्रियां समासाद्य कालहरणं कुर्वता मया । तदिदानीम्

रहः प्रत्यासत्तिं यदि सुवदना यास्यति पुन-
र्न कालं हास्यामि प्रकृतिदुरवापा हि विषयाः ।
इति क्लिष्टं विघ्नैर्गणयति च मे मूढहृदयं
प्रियायाः प्रत्यक्षं किमपि च तथा कातरमिव ॥ २६ ॥

(नेपथ्ये) राजन्[1]

सायंतने सवनकर्मणि संप्रवृत्ते
वेदीं हुताशनवतीं परितः प्रयस्ताः[2] ।
छायाश्चरन्ति बहुधा भयमादधानाः
सन्ध्यापयोद[3]कपिशाः पिशिताशनानाम् ॥ २७ ॥

राजा—अयमहमागच्छामि । (निष्क्रान्तः)

इति तृ[4]तीयोऽङ्कः ।

(*Reflecting*) Oh fie ! I acted not well, in delaying, after having secured [my] beloved. So now,

if the fair-faced one again comes very near me in private, I shall not lose time, for sensual objects are by nature difficult to secure—thus my foolish heart baulked by obstacles, takes stock [now], and at the same time [was] in an indescribable manner as though nervous in the presence of [my] beloved. (26)

(*Behind the curtain*) [O] King !

When the evening sacrificial rite has well (*sam*) started, the shadows of evil spirits [raw-flesh-eaters], reddish brown like evening water-clouds, creating terror in various ways, are moving about, scattered all round the altar with fire [enkindled] ! (27)

King :—Here am I coming ! [*Exit*

The end of Act III

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१ भो भो राजन् २ प्रकीर्णाः ३ सन्ध्याभ्रकूटकपिशाः ४ शृङ्गारभोगी नाम

चतुर्थोऽङ्कः ।

(ततः प्रविशतः कुसुमावचयमभिनयन्त्यौ सख्यौ)

अनसूया—हला पिअंवदे जइ वि गन्धव्वेण विवाहविहिणा णिव्वुत्तकल्लाणा सउन्दला अणुरूवभत्तुगामिणी संवुत्तेति णिव्वुदं मे हिअअं तह वि एत्तिअं चिन्तणिज्जं। [हला प्रियंवदे यद्यपि गान्धर्वेण विवाहविधिना निर्वृत्तकल्याणा शकुन्तलानुरूपभर्तृगामिनी संवृत्तेति निर्वृतं मे हृदयं तथाप्येतावच्चिन्तनीयम् ।]

प्रियंवदा—कहं विअ । [कथमिव ।]

अनसूया—अज्ज सो राएसी इट्ठिं परिसमाविअ, इसीहिं विसज्जिओ अत्तणो णअरं पविसिअ अन्तेउरसमागदो इदोगदं वुत्तंतं सुमरेदि वा ण वेत्ति। [अद्य स राजर्षिरिष्टिं परिसमाप्य, ऋषिभिर्विसर्जित आत्मनो नगरं प्रविश्यान्तःपुरसमागत इतोगतं वृत्तान्तं स्मरति वा न वेति ।]

प्रियंवदा—वीसद्धा होहि । ण तादिसा आकिदिविसेसा गुणविरोहिणो होन्ति । तादो[1] दाणिं इमं वुत्तन्तं सुणिअ ण आणे किं पडिवज्जिस्सादि त्ति। [विस्रब्धा भव । न तादृशा आकृतिविशेषा गुणविरोधिनो भवन्ति । तात इदानीमिमं वृत्तान्तं श्रुत्वा न जाने किं प्रतिपत्स्यत इति ।]

ACT IV

(*Then enter* Two Friends *acting the gathering of flowers*)

Anasūyā :—Dear Priyaṁvadā, though my heart is happy on the ground (*iti*) that Śakuntalā with [her] well-being brought about by the Gāndharva form of marriage, has been united with a husband worthy [of her], nevertheless, this much is to be thought about [still].—

Priyaṁvadā :—How possibly ?

Anasūyā :—Whether that royal sage dismissed to-day by the sages, having brought to completion the sacrifice,on having entered his capital [and being] united with [the ladies in] the harem, would be remembering events that had happened here or not.

Priyaṁvadā :—Be at ease. Distinguished forms of that type are not [likely to be] opposed to [the possession of]

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१ एत्तिअं उण चिन्तणीअं तातो तित्थजत्तादो पडिणिउत्तो इमं ।

अनसूया—जह[१] अहं देक्खामि तह तस्स अणुमदं। [यथाहं पश्यामि तथा तस्यानुमतम्।]

प्रियंवदा—कहं विअ। [कथमिव।]

अनसूया—गुणवंतस्स[२] कण्णआ पडिवादणिज्जेत्ति अअं दाव पढमो संकप्पो। तं जइ देव्वं एव्व संपादेदि णं अप्पआसेण किदत्थो गुरुअणो। [गुणवतः कन्यका प्रतिपादनीयेत्ययं तावत्प्रथमः संकल्पः। त यदि दैवमेव संपादयति नन्वप्रयासेन कृतार्थो गुरुजनः।]

प्रियंवदा—(पुष्पभाजनं विलोक्य) सहि, अवइदाइं क्खु बलिकम्मपज्जत्ताइं कुसुमाइं। [सखि, अवचितानि खलु बलिकर्मपर्याप्तानि कुसुमानि।]

अनसूया—णं सउन्दलाए सोहग्गदेवआ अच्चणीआँ। [ननु शकुन्तलायाः सौभाग्यदेवतार्चनीया।]

प्रियंवदा—जुज्जदि। [युज्यते।] (तदेव[४] कर्मारभते)

(नेपथ्ये) अयमहं भोः।

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virtues. I do not know what father [Kaṇva], for the matter of that (*idānīm*), would do on hearing of this affair.

Anasūyā :—As I see, so would it be approved by him.

Priyaṁvadā :—How possibly ?

Anasūyā :—That a daughter ought to be offered to a virtuous person—this, for the matter of that, [is] the primary [or, foremost] idea [entertained by the elders]; if fate itself carries it into effect—I say, the elders have [their] purpose accomplished without effort.

Priyaṁvadā :—(*Looking at the flower-vessel*) Friend, gathered indeed [are] flowers sufficient for the oblation-rite.

Anasūyā :—I say, the Deity ensuring happy married life (*saubhāgya*) for Śakuntalā has to be worshipped.

Priyaṁvadā :—That is proper.

[*Start the same action of gathering flowers*

(*Behind the curtain*) Here am I, halloa !

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१ जधा मं पुच्छसि तथा अहिमदं तादस्स। २ वरस्स अणुरूवस्स ३ ता अवराइं पि अवचिणम्ह। ४ उभे तदेव कर्माभिनयतः

अनसूया—(कर्णं दत्त्वा) सहि, अदिधीणं विअ णिवेदिदं। [सखि, अतिथीनामिव निवेदितम्।]

प्रियंवदा—णं उडजसंणिहिदा सउन्दला[1]। [ननूटजसंनिहिता शकुन्तला।]

अनसूया[2]—अज्ज उण हिअएण असंणिहिदा। अलं[3] एत्तिएहिं कुसुमेहिं। [अद्य पुनर्हृदयेनासंनिहिता। अलमेतावद्भिः कुसुमैः।] (प्रस्थिते)

(नेपथ्ये) आः, अतिथिपरिभाविनि

विचिन्तयन्ती यमनन्यमानसा
तपोधनं वेत्सि न मामुपस्थितम्।
स्मरिष्यति त्वां न स बोधितोऽपि सन्
कथां प्रमत्तः प्रथमं कृतामिव ॥ १ ॥

प्रियंवदा—हद्धी हद्धी। [4]तं एव्व संवुत्तं। कस्सिं पि पूआरुहे अवरद्धा सुण्णहिअआ सउन्दला। [हा धिक् हा धिक्। तदेव संवृत्तम्। कस्मिन्नपि पूजार्हेऽपराद्धा शून्यहृदया शकुन्तला।]

Anasūyā :—(*Listening*) Friend, [this is] an announcement like that of guests.

Priyaṁvadā :—Surely, Śakuntalā [is] present in [or near about] the cottage.

Anasūyā :—To-day, however, absent in the mind Sufficient [are] so many flowers. [*Both set out*

(*Behind the curtain*) Ah! You guest-insulter!

Thinking of whom, you, with [your] mind not [centred] in any one else, do not heed me whose wealth is penance, approaching [you], he although awakened [that is, made to remember], would not remember you, like a drunken one the talk made before [he became drunk]. (1)

Priyaṁvadā :—Oh fie! Oh fie! that very thing [which I feared] has happened. Towards some one deserving worship has absent-minded Śakuntalā offended!

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१ (विचिन्त्य) आं २ अनसूया dropped ३ तेन हि भोदु एत्तिकेहिं कुसुमेहिं पओअणं। ४ अप्पिअं

अनसूया—(पुरोऽवलोक्य) ण हु जस्सिं कस्सिं पि। एसा दुव्वासा सुलहकोवो महेसी। तह[1] सविअ चटुलदुव्वाराए गईअ पडिणिवुत्तो। [न खलु यस्मिन्कस्मिन्नपि। एष दुर्वासाः सुलभकोपो महर्षिः। तथा शप्त्वा चटुलदुर्वारया गत्या प्रतिनिवृत्तः।]

प्रियंवदा—को अण्णो हुदहवादो दहिदुं पहविस्सदि।[2] गच्छ। पादेसु पणमिअ णिवत्तेहि णं। जाव अहं अग्घोदअं उवकप्पेमि। [कोऽन्यो हुतवहाद् दग्धुं प्रभविष्यति। गच्छ। पादयोः प्रणम्य निवर्तयैनम्। यावदहमर्घोदकमुपकल्पयामि।]

[3]**अनसूया**—तह। [तथा।] (निष्क्रान्ता)

प्रियंवदा—(पदान्तरे स्खलितं निरूप्य) अम्मो। आवेअक्खलिदाए पब्भट्ठं अग्गहत्थादो पुप्फभाअणं मे। [अहो। आवेगस्खलितायाः प्रभ्रष्टमग्रहस्तात् पुष्पभाजनं मे।] (पुष्पावचयं रूपयति)

(प्रविश्य) **अनसूया**—सहि पकिदिवक्को सो कस्स अणुणअं पडिगेण्हदि। किंचि उण साणुक्कोसो किदो। [सखि प्रकृतिवक्रः स कस्यानुनयं प्रतिगृह्णाति। किंचित्पुनः सानुक्रोशः कृतः।]

Anasūyā :—(*Looking in front*) Not indeed against some insignificant person or other! Here is the great sage Durvāsas angered easily. Having cursed in that way, he has gone back with a gait quick and difficult to be checked [or, overtaken].

Priyaṁvadā :—Who other than fire would be powerful enough to burn? Go. Falling [at] his feet, make him return, while I make ready the water for worship [of the guest].

Anasūyā :—All right. [*Exit*

Priyaṁvadā :—(*Gesticulating stumbling at the next step*) Oh! the flower-vessel has slipped away from the fore-hand of me stumbling through excitement! [*Acts the gathering of flowers*

(*Entering*) **Anasūyā** :—Friend, crooked by nature, whose supplication would he [care to] accept? However, he was made to have [or, show] pity a little.

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१ तधा अअं विरलपादुद्धाराए गदीए पडिणिवुत्तो। २ जं मए चिन्तिदं।

३ From हद्धी to को अण्णो... पहविस्सदि Priyaṁvadā's speech; from गच्छ... to कप्पेमि Anasūyā's. Anasūyā and Priyaṁvadā change places throughout.

प्रियंवदा—तस्सिं बहु एदं पि। कहेहि। [तस्मिन्बह्वेतदपि। कथय।]

अनसूया—जदा णिवत्तिदुं ण इच्छादि तदा विण्णविदो मए—भअवं पढमं त्ति अवेक्खिअ अविण्णादतवप्पहावस्स दुहिदुजणस्स भअवदा एक्को अव- २७
राहो मरिसिदव्वो त्ति। [यदा निवर्तितुं नेच्छति तदा विज्ञापितो मया—भगवन् प्रथममित्यवेक्ष्याविज्ञाततपःप्रभावस्य दुहितृजनस्य भगवतैकोऽपराधो मर्षितव्य इति।]

प्रियंवदा—तदो तदो। [ततस्ततः।] २८

अनसूया—तदो ण मे वअणं अण्णहा भविदुं अरिहदि। किंदु अहिण्णाणाभरणदंसणेण सावो णिवत्तिस्सदित्ति मन्तअन्तो सअं अन्तरिहिदो। [ततो न मे वचनमन्यथा भवितुमर्हति। किं त्वभिज्ञानाभरणदर्शनेन शापो निव- २९
र्तिष्यत इति मन्त्रयमाण स्वयमन्तर्हितः।]

प्रियंवदा—सक्कं दाणिं अस्ससिदुं। अत्थि तेण राएसिणा संपत्थिदेण सणामहेअङ्किअं अङ्गुलीअअं सुमरणीअं त्ति सउन्दलाए हत्थे सअं पिणद्धं। ३०
तस्सिं साहीणोवाआ सउन्दला भविस्सदि। [शक्यमिदानीमाश्वसितुम्। अस्ति तेन राजर्षिणा संप्रस्थितेन स्वनामधेयाङ्कितमङ्गुलीयकं स्मरणीयमिति शकुन्तलाया
हस्ते स्वयमेव पिनद्धम्। तस्मिन्स्वाधीनोपाया शकुन्तला भविष्यति।] ३२

Priyaṁvadā :—In his case, even this [is] much. Speak out.

Anasūyā :—When he was not inclined to return, he was implored by me [thus]: 'Your Reverence! Taking into consideration that it was the first [offence], by the revered one should be pardoned one offence of daughters in general who do not know your penance-power!

Priyaṁvadā :—What then!

Anasūyā :—Thereafter, " My word does not deserve to be otherwise; but by the showing of an ornament, a souvenir, the curse would be turned away"— so advising he himself disappeared.

Priyaṁvadā :—[It is] now possible to take consolation. [There] is a ring engraved with his own name tied on to Śakuntalā's hand [finger] personally, as (*iti*) a souvenir, by that royal sage when he set out [for his capital]. In that, Śakuntalā would have the remedy dependent upon herself.

अनसूया—एहि देवकज्जं दाव से णिव्वतेम्ह। [एहि देवकार्यं तावदस्या निर्वर्तयावः।] (परिक्रामतः)

प्रियंवदा—(विलोक्य) अणसूए पेक्ख दाव। वामहत्थोवहितवअणा आलिहिदा विअ पिअसही। भत्तुगदाए[1] चिन्ताए अत्ताणं पि ण एसा विभावेदि। किं उण आअंतुअं। [अनसूये प्रेक्षस्व तावत्। वामहस्तोपहितवदनालिखितेव प्रियसखी। भर्तृगतया चिन्तयात्मानमपि नैषा विभावयति। किं पुनरागन्तुकम्।]

अनसूया—पिअंवदे दुवेण्णं एव्व णो मुहे[3] एसो वुत्तंतो चिट्ठदु। रक्खिदव्वा क्खु पकिदिपेलवा पिअसही। [प्रियंवदे द्वयोरेव नौ मुख एष वृत्तान्तस्तिष्ठतु। रक्षितव्या खलु प्रकृतिपेलवा प्रियसखी।]

प्रियंवदा—को दाणिं उण्होदएण णोमालिअं सिञ्चेदि। [क इदानी-मुष्णोदकेन नवमालिकां सिञ्चति।] (निष्क्रान्ते)

इति विष्कम्भकः[4]।

(ततः प्रविशति सुप्तोत्थितः शिष्यः[5])

Anasūyā :—Come on. We shall just perform the rites for the deities for her. [*Move about*

Priyaṁvadā :—(*Beholding*) Anasūyā, just see. [Here is] our dear friend, as though drawn in a picture, with [her] face resting on [her] left hand. She does not cognise even herself, owing to thought concerning [her] husband, what then, a guest !

Anasūyā :—Priyaṁvadā, let this affair rest in the mouth of us two only. [Our] dear friend, delicate by nature has, indeed, to be spared.

Priyaṁvadā :—Who now [or, possibly] would be sprinkling the Navamālikā with hot water ! [*Exeunt*

End of the Interlude

(*Then enter a* Disciple *just risen from sleep*)

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१ तग्गदाए २ अदिधिविसेसं ३ हिअए ४ प्रवेशकः ५ कण्वशिष्यः

शिष्यः—वेलोपलक्षणार्थमादिष्टोऽस्मि तत्रभवता [1]प्रभासादुपावृत्तेन [2]काश्यपेन। प्रकाशं निर्गतस्तावदवलोकयामि कियदवशिष्टं रजन्या इति। ४८ (परिक्रम्यावलोक्य च) हन्त प्रभातम्। तथा हि

यात्येकतोऽस्तशिखरं पतिरोषधीना-
माविष्कृतारुणपुरःसरमेकतोऽर्कः।
तेजोद्वयस्य युगपद्व्यसनोदयाभ्यां
लोको नियम्यत इवात्मदशान्तरेषु॥ २॥

अपि च

अन्तर्हिते शशिनि सैव कुमुद्वती मे
दृष्टिं न नन्दयति संस्मरणीयशोभा।
इष्टप्रवासजनितान्यबलाजनस्य
दुःखानि नूनमतिमात्रसुदुःसहानि॥ ३॥

अपि च

Disciple:—I have been directed by the revered Kāśyapa who has returned from Prabhāsa, to ascertain the time. Going out in the open, I shall see how much of the night [still] remains. (*Moving about and beholding*) Oh! [it is] dawn. For—

On one side, the Lord of herbs [the moon] goes to the setting-peak; on the other has been disclosed the sun, with the twilight as [his] fore-runner. By the simultaneous fall and rise of the two luminaries, the world is as though regulated in its changes of state. (2)

And further—

When the moon has disappeared, that same moon-lotus-creeper, with [her] beauty [now only] to be remembered, does not delight my eye. The sorrows of women-folk caused by the travels of [their] beloved [persons] surely [are] exceedingly difficult to bear, in great measure! (3)

And further—

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१ प्रवासा– २ तत्रभवता कण्वेन

कर्कन्धूनामुपरि तुहिनं रञ्जयत्यग्रसन्ध्या
दार्भं मुञ्चत्युटजपटलं वीतनिद्रो मयूरः।
वेदिप्रान्तात् खुरविलिखितादुत्थितश्चैष सद्यः
पश्चादुच्चैर्भवति हरिणः स्वाङ्गमायच्छमानः ॥ ३ A ॥

अपि च

पादन्यासाक्षितिधरगुरोर्मूर्ध्नि कृत्वा सुमेरोः
क्रान्तं येन क्षयिततमसा मध्यमं धाम विष्णोः।
सोऽयं चन्द्रः पतति गगनादल्पशेषैर्मयूखै-
रत्यारूढिर्भवति महतामप्यपभ्रंशनिष्ठा ॥ ३ B ॥[1]

(प्रविश्यापटीक्षेपेण) अनसूया—एवं वि णाम विसअपरम्मुइस्स वि जणस्स एदं ण विदिअं जधा तेण रण्णा सउन्दलाए अणज्जं आअरिदं।[2]
३ [एवमपि नाम विषयपराङ्मुखस्यापि जनस्यैतन्न विदितं यथा तेन राज्ञा शकुन्तलायामनार्यमाचरितम्।]

The early twilight tinges red the dew upon the Karkandhu plants; the peacock, with sleep gone, leaves the cottage-roof thatched with *Darbha*-grass; and this deer, just risen up from the altar-region scratched through with [his] hoofs, stretching forth his body, becomes tall in the hinder part. (3 A)

And further—

Having effected the placing of [his] foot on the head of Sumeru, the chief of mountains, by whom, destroying darkness, was traversed over the middle abode of Viṣṇu [that is, the sky], here that moon falls from the sky, with [his] rays, with only a few remaining; excessive rise, even of the great, has for [its] culmination, down-fall! (3 B)

(*Entering with a toss of the curtain*) **Anasūyā**:—Although possibly, this may not [strictly] be [taken to come] within the knowledge of a person averse to sensual objects, [it may be safely asserted] by that king has been practised perfidy [or, dishonourable tactics] towards Śakuntalā.

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१ Stanzas ३ A and ३ B dropped २ णिवडिदं जधा

शिष्यः—यावदुपस्थितां होमवेलां गुरवे निवेदयामि। (निष्क्रान्तः)

अनसूया—[1]पडिबुद्धा वि किं करिस्सं। ण मे उइदेसु वि णिअकर[2]-णिज्जेसु हत्थपाआ[3] पसरन्ति। कामो दाणिं सकामो होदु जेण असच्चसंधे जणे सुद्धहिअआ सही पदं कारिदा। अहवा दुव्वासकोपो[4] एसो विआरेदि। अण्णहा कहं सो राएसी तारिसाणि मन्तिअ एत्तिअस्स कालस्स लेहमेत्तं[5] पि ण विसज्जेदि। ता इदो अहिण्णाणं अङ्गुलीअअं से विसज्जेम। दुक्खसीले[6] तवस्सिजणे को अब्भत्थीअदु। णं सहीगामी दोसो त्ति व्ववसिदा वि ण पारेमि पवासपडिणिउत्तस्स तादकस्सवस्स दुस्सन्तपरिणीदं आवण्णसत्तं सउन्दलं णिवेदिदुं। इत्थंगए अम्हेहिं किं करणिज्जं। [प्रतिबुद्धापि किं करिष्ये। न म उचितेष्वपि निजकार्येषु हस्तपादं प्रसरति। काम इदानीं सकामो भवतु येनासत्यसंधे जने शुद्धहृदया सखी पदं कारिता। अथवा दुर्वासःकोप एष विकारयाति। अन्यथा कथं स राजर्षिस्तादृशानि मन्त्रयित्वैतावत्कालस्य लेखमात्रमपि न विसर्जयति। तदितोऽभिज्ञानमङ्गुलीयकं तस्य विसर्जयावः। दुःखशीले तपस्विजने कोऽभ्यर्थ्यताम्। ननु सखीगामी दोष इति व्यवसितापि न पारयामि प्रवासप्रतिनिवृत्तस्य तातकाश्यपस्य दुःषन्तपरिणीतामापन्नसत्त्वां शकुन्तलां निवेदयितुम्। इत्थंगतेऽस्माभिः किं करणीयम्।]

Disciple :—I shall just communicate to the preceptor about the approaching time for the sacrifice. [*Exit*

Anasūyā :—Although made aware (*pratibuddhā*) [of the king's perfidy], what shall I do? My hands and feet do not proceed towards even their usual duties. Let Love now have [his] desire [fulfilled], by whom [my] pure-minded friend was made to take resort to a person of false promise. Or rather, it is the wrath of Durvāsas that causes this transformation. Otherwise, how does the royal sage, having made professions of that type, not send even a letter during all this time? So, from here we would send to him the souvenir-ring. But out of the hermit-folk habituated to misery [or, strict discipline], who can be requested? Knowing (*iti*) that the fault lies with

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१ णं पहादा रअणी। ता लहुं पडिबुद्धम्हि। अधवा पडिबुद्धा २ पहादकरणीएसु ३ हत्था ४ ण तस्स राएसिणो अवराहो। दुव्वाससावो क्खु एसो पहवदि। ५ वाआमेत्तकं ६ णिदुक्खसीदले

(प्रविश्य) प्रियंवदा—(सहर्षम्) साहि तुवर तुवर सउन्दलाए पत्थाणकोदुअं[1] णिव्वत्तिदुं। [सखि त्वरस्व त्वरस्व शकुन्तलायाः प्रस्थानकौतुकं निर्वर्तयितुम्।]

अनसूया—सहि कहं एदं। [सखि कथमेतत्।]

प्रियंवदा—सुणाहि। दाणिं सुहसइदपुच्छिआ सउन्दलासआसं गदम्हि। [शृणु। इदानीं सुखशयितपृच्छिका शकुन्तलासकाशं गतास्मि।]

[2]**अनसूया**—तदो तदो। [ततस्ततः।]

प्रियंवदा—तदो जाव एणं लज्जावणदवअणं[3] परिस्सजिअ तादकस्सवेण[4] एव्वं अहिणन्दिदं।[5] दिट्ठिआ धूमाउडिदादिट्ठिणो वि जअमाणस्स पावए[6] एव्व आहुदी पडिदा। वच्छे सुसिस्सपरिद्दिण्णा[7] विअ विज्जा असोअणिज्जासि मे संवुत्ता। अज्ज एव्व, इसिपरिग्गहिदं[8] तुमं भत्तुणो सआसं विसज्जेमि त्ति। [ततो यावदेनां लज्जावनतवदनां परिष्वज्य तातकाश्यपेनैवमभिनन्दितम्—दिष्ट्या धूमाकुलितदृष्टेरपि यजमानस्य पावक एवाहुतिः पतिता। वत्से सुशिष्यपरिदत्तेव विद्याशोचनीयासि मे संवृत्ता। अद्यैव, ऋषिपरिगृहीतां त्वां भर्तुः सकाशं विसर्जयामीति।]

[my] friend, I cannot, though resolved upon, communicate to father Kāśyapa returned from the journey, about Śakuntalā, married by Duḥṣanta, [and being] pregnant. When things have come to such a pass, what indeed is to be done by us ?

(*Entering*) **Priyaṁvadā**:—(*With joy*) Friend, hasten, hasten up to complete the auspicious rites for Śakuntalā's setting out.

Anasūyā :—Friend, how [is] this ?

Priyaṁvadā :—Listen. I had just gone to Śakuntalā to inquire about [her having] comfortable sleep.

Anasūyā :—And then?

Priyaṁvadā :—By father Kāśyapa himself, having embraced her with [her] face hung down through bashfulness, was thus commendation made : ' Luckily, the offering of the sacri-

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१ पत्थाणकोदूहलाइं करीअन्ति । २ Anasūyā's speech dropped ३ –मुहिं ४ कण्णो एवं अहिणन्दोदं ५ वच्छे ६ पावअस्स मुहे ७ परिग्गाहिदा ८ ग्गाहिदं कदुअ

अनसूया—अह केण [1]सूइदो तादकस्सवस्स वुत्तन्तो। [अथ केन सूचितस्तातकाश्यपस्य वृत्तान्तः ।] ३६

प्रियंवदा—अग्गिसरणं पविट्ठस्स सरीरं विणा छन्दोमईए वाणिआए। [अग्निशरणं प्रविष्टस्य शरीरं विना छन्दोमय्या वाण्या ।]

अनसूया—(सविस्मयम्) कहेहि । [कथय ।] ३९

प्रियंवदा—(संस्कृतमाश्रित्य)

> दुःषन्तेनाहितं तेजो दधानां भूतये भुवः ।
> अवेहि तनयां ब्रह्मन्नग्निगर्भां शमीमिव ॥ ४ ॥

अनसूया—(प्रियंवदामाश्लिष्य) सहि पिअं मे पिअं मे । किंदु अज्ज एव्व सउन्दला णीआदि त्ति उक्कंठासाहारणं परितोसं अणुहोमि । [सखि प्रियं मे प्रियं मे । किं त्वद्यैव शकुन्तला नीयत इत्युत्कण्ठासाधारणं परितोषमनुभवामि ।] ४

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ficer although with the sight obscured by smoke, fell straight (*eva*) in the fire: Darling, like knowledge imparted to a good pupil, you have become not to be mourned for by me. This very day, I shall send you over to [your] husband, escorted by the hermits."

Anasūyā :—But by whom was this affair indicated to father Kāśyapa?

Priyaṁvadā :—By a metrical speech [made by one] without body to [Kāśyapa who had] entered the fire-sanctuary.

Anasūyā :—(*With wonder*) Tell [me the details].

Priyaṁvadā :—(*Resorting to Sanskrit*)

> [O] Brahman, know [your] daughter to be bearing the lustre deposited by Duḥṣanta, for the prosperity of the Earth, like the Śamī tree having the fire within. (4)

Anasūyā :—(*Embracing* Priyaṁvadā) Friend, very agreeable to me, very agreeable to me! But, considering Śakuntalā is [to be] taken away this very day, I am experiencing [a feeling of] satisfaction mixed with [lit. common to] uneasiness.

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१ आचक्खिदो

प्रियंवदा—सहि, अम्हे दाव उक्कण्ठं विणोदइस्सामो । सा तवस्सिणी णिव्वुदा होदु । [सखि, आवां तावदुत्कण्ठां विनोदयिष्यावः । सा तपस्विनी निर्वृता भवतु ।]

अनसूया—तेण हि एदस्सिं चूदसाहावलम्बिदे णारिएलसमुग्गए एतण्णिमित्तं एव्व कालन्तरक्खमा णिक्खित्ता मए केसरमालिआ । तां तुमं हत्थसंणिहिदं करेहि । जाव अहं पि से गोरोअणं[2] तित्थमित्तिअं दुव्वाकिसलआणि त्ति मङ्गलसमालम्भणाणि विरएमि । [तेन ह्येतस्मिंश्चूतशाखावलम्बिते नारिकेलसमुद्गक एतन्निमित्तमेव कालान्तरक्षमा निक्षिप्ता मया केसरमालिका । तां त्वं हस्तसंनिहितां कुरु । यावदहमपि तस्यै गोरोचनां तीर्थमृत्तिकां दूर्वाकिसलयानीति मङ्गलसमालम्भनानि विरचयामि ।]

प्रियंवदा—तह करीअदु । [तथा क्रियताम् ।] (अनसूया निष्क्रान्ता, प्रियंवदा ना चेन सुमनोभाजनं गृह्णाति)

(नेपथ्ये) गौतमि, आदिश्यन्तां शार्ङ्गरवमिश्राः[3] शकुन्तलानयनाय ।

प्रियंवदा—(कर्णं दत्त्वा) अणसूए तुवर तुवर । एदे क्खु हत्थिणाउरगामिणो इसीओ सद्दावीअन्ति । [अनसूये त्वरस्व त्वरस्व । एते खलु हस्तिनापुरगामिण ऋषयः शब्दाय्यन्ते ।]

Priyaṁvadā :—Friend, as for us two, we shall [somehow] drive away [our] uneasiness. Let that poor [girl] be happy.

Anasūyā :—Well then, expressly for this very purpose, has been deposited by me a *Bakula*–garland capable of enduring a passage of time [that is, remaining fresh], in this cocoanut-basket, suspended on the mango–branch; get you that in [your] hand, while I too shall prepare for her auspicious decorations, the *Gorocanā* [yellow pigment], earth from holy places, *Dūrvā*–shoots etc.

Priyaṁvadā :—Let it be done that way. [*Exit* Anasūyā; Priyaṁvadā *gesticulates taking the garland-casket*

(*Behind the curtain*) Gautamī, let the revered Śārṅgarava be directed to take away Śakuntalā.

Priyaṁvadā :—(*Listening*) Anasūyā, hasten, hasten up.

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१ णलिणीवत्तसंगदे २ मिअलोअणं ३ शार्ङ्गरवशारद्वतमिश्रा वत्सां शकुन्तलां नेतुं सज्जीभवतेति ।

(प्रविश्य समालम्भनहस्ता) **अनसूया**—सहि, एहि गच्छम्ह । [सखि, एहि गच्छावः ।] (परिक्रामतः)

प्रियंवदा—(विलोक्य) एसा सुज्जोदए एव्व सिहामज्जिदा[1] पडिच्छिदणीवारहत्थाहिं सोत्थिवाअणकाहिं तावसीहिं अहिणन्दिअमाणा सउन्दला चिट्ठइ । उवसप्पम्ह णं । [एषा सूर्योदय एव शिखामार्जिता प्रतिष्ठितनीवारहस्ताभिः स्वस्तिवाचनिकाभिस्तापसीभिरभिनन्द्यमाना शकुन्तला तिष्ठति । उपसर्पाव एताम् ।) (उपसर्पतः[2])

(ततः प्रविशति यथोद्दिष्टव्यापारासनस्था शकुन्तला)

[3]**तापसीनामन्यतमा**—(शकुन्तलां प्रति) जादे भत्तुणो बहुमाणसूअअं महादेईसद्दं अधिगच्छ । [जाते भर्तुर्बहुमानसूचकं महादेवीशब्दमधिगच्छ ।]

द्वितीया—वच्छे वीरप्पसविणी होई । [वत्से वीरप्रसविनी भव ।]

तृतीया[4]—जादे भत्तुणो बहुमदा होई । [जाते भर्तुर्बहुमता भव ।]

(इत्याशिषो दत्त्वा गौतमीवर्जं निष्क्रान्ताः)

Here indeed are the hermits, who are to go to Hastināpura, being called [upon to get ready].

(*Entering with the decorations in hand*) **Anasūyā** :—Friend, come, let us go. [*Move about*

Priyaṁvadā :—(*Beholding*) Here is [lit. stays] Śakuntalā bathed over the head at sunrise itself, being congratulated by the hermit-ladies, taking up wild rice in the hands, and pronouncing *Svasti* [welfare]. [*Move near*

(*Then is discovered* Śakuntalā *occupying a seat, engaged as referred to*)

One of the Hermit-ladies :—(*To* Śakuntalā) Darling, attain to the title 'Great Queen' indicative of the great regard [for you] of [your] husband !

Second :—Child, be [you] the giver of birth to a hero !

Third :—Darling, be [you] highly esteemed of [your] husband !

[*Having thus bestowed blessings, exeunt, barring* Gautamī

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१ किद्मज्जणा २ इति तथा कुरुतः । ३ शकुन्तला – भअवदीओ वन्दामि । गोतमी–जादे भत्तुणो ४ तृतीया ...the whole speech dropped

सख्यौ—(उपसृत्य) सहि सुहमज्जणं दे [1]जादं। [सखि सुखमज्जनं
३३ ते जातम्।]

शकुन्तला— साअदं मे सहीणं। इदो णिसीदह। [स्वागतं मे सख्योः। इतो निषीदतम्।]

३६ **उभे**—(मङ्गलपात्राण्यादाय, उपविश्य) हला सउन्दले सज्जा[2] होहि। जाव दे मङ्गलसमालम्भणं विरएम। [हला शकुन्तले सज्जा भव। यावत्ते मङ्गलसमालम्भनं विरचयावः।]

३९ **शकुन्तला**—[3]इदं पि बहु मन्तव्वं। दुल्लहं दाव मे सहीमंडणं भविस्सादि। [इदमपि बहु मन्तव्यम्। दुर्लभं तावन्मे सखीमण्डनं भविष्यति।] (बाष्पं विसृजति)

उभे— सहि ण दे उइअं मङ्गलकाले रोइदुं। [सखि न त उचितं
४२ मङ्गलकाले रोदितुम्।] (इत्यश्रूणि प्रमृज्य नाट्येन प्रसाधयतः)

प्रियंवदा—आहरणोइदं रूवं अस्समसुलहेहिं पसाहणेहिं विप्पआरीअदि। [आभरणोचितं रूपमाश्रमसुलभैः प्रसाधनैर्विप्रकार्यते।]

Two Friends :—(*Approaching*) Friend, did you have a happy [or, pleasant] bath !

Śakuntalā :—Welcome to my [two] friends. Sit hither.

Both :—(*Taking up the auspicious vessels, sitting*) Friend Śakuntalā, get ready ; we shall just arrange your auspicious decorations.

Śakuntalā :—Even this is to be highly thought of. Difficult to secure, for the matter of that, would be decoration by [my] friends, for me [henceforward]. [*Sheds tears*

Both :—Friend, it [is] not proper for you to weep on an auspicious occasion.

[*Wiping off the tears gesticulate: putting on decorations*

Priyaṁvadā :—Beauty worthy of ornaments is being disfigured by decorations usual [or, easy to secure] in a hermitage.

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१ भूदं, होदु २ उज्जुआ दाव ३ इदं पि एदं अज्ज बहु...

(प्रविश्योपायनहस्तौ) ऋषिकुमारकौ–इदमलंकरणम्[1]। अलंक्रियता- ८५
मत्रभवती। (सर्वा विलोक्य विस्मिताः)

गौतमी— वच्छ णारअ[2] कुदो एदं। [वत्स नारद कुत एतत्।]

प्रथमः— तातकाश्यपप्रभावात्[3]। ८८

गौतमी— किं माणसी सिद्धी। [किं मानसी सिद्धिः।]

द्वितीयः— न खलु। श्रयताम्। तत्रभवता[4] वयमाज्ञप्ताः—शकुन्तला-
हेतोर्वनस्पतिभ्यः कुसुमान्याहरतेति। तत इदानीं ९१

> क्षौमं केनचिदिन्दुपाण्डु तरुणा माङ्गल्यमाविष्कृतं
> निष्ठ्यूतश्चरणोपभोगसुलभो लाक्षारसः केनचित्।
> अन्येभ्यो वनदेवताकरतलैरापर्वभागोत्थितै-
> र्दत्तान्याभरणानि [5]तत्किसलयोद्भेदप्रतिद्वन्द्विभिः॥ ५॥

प्रियंवदा— (शकुन्तलां विलोक्य) हला,[6] इमाए अब्भुववत्तीए सूइआ
दे भत्तुणो गेहे अणुहोदव्वा राअलच्छी। [हला, अनयाभ्युपपत्त्या सूचिता ते
भर्तुर्गेहेऽनुभवितव्या राजलक्ष्मीः] (शकुन्तला व्रीडां[7] रूपयति) ३.

(*Entering, with presents in hands*) **Two Hermit-boys** :— Here [is] decoration; let her ladyship be decorated.

[*All, having beheld, are wonder-struck*

Gautamī :—Dear Nārada, whence this?

First :—Through the power of father Kāśyapa.

Gautamī :—[Was it] the creation by the mind?

Second :—Not indeed. Listen. By His Reverence were we ordered– "For the sake of Śakuntalā, bring flowers from the trees." Thereupon now,

> by some tree was brought to view an auspicious moon-white silken garment; by some another [tree] was exuded lac-dye easily available for the use of the feet; from others were presented ornaments by the palms of the sylvan deities, lifted up as far as the wrist-region and vying with the shoots of the sprouts on them. (5)

Priyaṁvadā :—(*Beholding* Śakuntalā) Dear, by this favour

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१ इदमलंकारजातमलंक्रियतामायुष्मती। २ हारीद। ३ तातकण्व... ४ कण्वेन वय... ५ नः- किसलयच्छायाप्रतिस्पर्धिभिः ६ कोडरसंभवो वि महुअरो पोक्खरमहुज्जेव अहिलसदि। गौतमी – इमाए अब्भुवत्तीए... ७ लज्जां नाटयति

प्रथमः[1]—गौतम एह्येहि, अभिषेकावतीर्णाय काश्यपाय वनस्पतिसेवां निवेदयावः ।

२ **द्वितीयः**[2]—तथा । (निष्क्रान्तौ)

अनसूया—अणुवजुत्तभूसणो अअं जणो । [3]चित्तकम्मपरिअएण दे अङ्गेसु आहरणविणिओअं करेम्ह । [अनुपयुक्तभूषणोऽयं जनः । चित्रकर्मपरिचयेन
१ तेऽङ्गेष्वाभरणविनियोगं कुर्वः ।]

शकुन्तला—जाणे वो णेउणं । [जाने वां नैपुण्यम् ।] (उभे [4]नाट्येनालंकुरुतः) (ततः प्रविशाति स्नानोत्तीर्णः काश्यपः)

काश्यपः— यास्यत्यद्य शकुन्तलेति हृदयं संस्पृष्टमुत्कण्ठया
[5]कण्ठः स्तम्भितबाष्पवृत्तिकलुषश्चिन्ताजडं दर्शनम् ।
वैक्लव्यं मम तावदीदृशमिदं[6] स्नेहादरण्यौकसः
पीड्यन्ते गृहिणः कथं नु तनयाविश्लेषदुःखैर्नवैः ॥ ६ ॥

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is indicated that royal glory is to be enjoyed by you at the husband's house. [Śakuntalā *gesticulates bashfulness*

First :—Gautama, come, come. We shall report the service of the trees to Kāśyapa who has gone down for [his] bath.

Second :—All right. [*Exeunt both*

Anasūyā :—This person is [that is, we are] not used to [wearing] ornaments. We shall make the arrangement of ornaments on your limbs, in the light of [our] familiarity with drawing pictures.

Śakuntalā :—I know your skill.

[*Both gesticulate decorating her*

(*Then enter* Kāśyapa *come up after bath*)

Kāśyapa :—

At the thought that (*iti*) Sakuntalā would go to-day, [my] heart is touched all round by uneasiness ; throat [is]

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१ हारीतः—यावदिमां वनस्पतिसेवामभिषेकार्थं मालिनीतीरमवतीर्णाय भगवते कण्वाय निवेदयामि । (इति निष्क्रान्तः) २ dropped ३ कधं तुमं अलंकरेदु । (चिन्तयित्वा विलोक्य च) चित्तपरिचएण दाणिं दे... ४ नाट्येनालंकारमायुञ्जाते ५ अन्तर्बाष्पभरोपरोधि गद्गितं चिन्ता... ६ दृशमहो

(परिक्रामति)

सख्यौ—हला सउन्दले, अवसिदमण्डणासि । परिधेहि संपदं खोमेजुअलम्[1] । [हला शकुन्तले, अवसितमण्डनासि । परिधत्स्व साम्प्रतं क्षौमयुगलम् ।)

(शकुन्तलोत्थाय परिधत्ते)

गौतमी—जादे, एसो दे आणन्दपरिवाहिणा चक्खुणा परिस्सजंतो विअ गुरू उवट्ठिदो । आआरं[2] दाव पडिवज्जस्स । [जाते, एष त आनन्दपरिवाहिणा चक्षुषा परिष्वजमान इव गुरुरुपस्थितः । आचारं तावत्प्रतिपद्यस्व ।]

शकुन्तला—(सव्रीडम्) तात वन्दामि । (तात वन्दे ।]

काश्यपः—वत्से

ययातेरिव शर्मिष्ठा [3]भर्तुर्बहुमता भव ।
सुतं त्वमपि सम्राजं सेव पूरुमवाप्नुहि ॥ ७ ॥

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choked with the course of tears suppressed; sight [is] dull owing to anxiety. If such [is] this affliction of mine—a forest-dweller—through affection, how [heavily] indeed are tormented house-holders by the fresh griefs due to the wresting of the daughters [from them] ! (6)

[*Moves about*

Two Friends :—Friend Śakuntalā, you have [your] decoration finished. Put on, now, this pair of silken garments.

[Śakuntalā, *rising, puts them on*

Gautamī :—Darling, here [is] come near your father as if embracing you with [his] eye overflowing with joy. Just do the customary greeting.

Śakuntalā :—(*With bashfulness*) Papa, I salute [you].

Kāśyapa :—Child–

Be you highly esteemed of [your] husband, like Śarmiṣṭhā of Yayāti! Obtain you too a son, [who would be] a Universal Monarch, like she Pūru. (7)

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१ विचित्तं खोम... २ समुदाआरं ३ पत्युर्बहु...

गौतमी—भअवं वरो क्खु एसो । ण आसिसा । [भगवन् वरः खल्वेषः । नाशीः ।]

३ **काश्यपः**—वत्से, इतः सद्योहुतानग्नीन्प्रदक्षिणीकुरुष्व ।

(सर्वे परिक्रामन्ति)

काश्यपः—(ऋक्छन्दसाशास्ते)[1]

अमी वेदिं परितः क्लृप्तधिष्ण्याः
समिद्वन्तः प्रान्तसंस्तीर्णदर्भाः ।
अपघ्नन्तो दुरितं हव्यगन्धै-
र्वैतानास्त्वां वह्नयः पालयन्तु ॥ ८ ॥[2]

प्रतिष्ठस्वेदानीम् । (सदृष्टिक्षेपम्) क्व ते [3]शार्ङ्गरवमिश्राः ।

(प्रविश्य) [4]शिष्यः—भगवन्, इमे स्मः ।

३ **काश्यपः**—शार्ङ्गरव भगिन्यास्ते [5]मार्गमादेशय ।

शार्ङ्गरवः—इत इतो भवती ।　　(सर्वे परिक्रामन्ति)

Gautamī :—Your Reverence, this [is] indeed a boon, not a [mere] blessing !

Kāśaypa :—Child, go round these fires, keeping them to the right, to whom offerings have been just offered.

[*All move round*

Kāśayapa :—(*Blesses her in verse in Ṛgvedic metre*)

May these sacrificial fires, with places arranged around the altar, endowed with sacrificial sticks for fuel, with Darbha-grass scattered about on the borders [and] driving away sin by the odours of oblations, protect you ! (8)

Now start on. (*Casting a glance around*) Where [are] those Śārṅgarava and others ?

(*Entering*) **Disciple** :—Your Reverence, here are we.

Kāśyapa :—Śārṅgarava, show the way to your sister.

Śārṅgarava :—This way, this way, lady. [*All move about*

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१ वत्से २ शकुन्तला प्रदक्षिणं करोति ३ शार्ङ्गरवशारद्वतमिश्राः ४ शिष्यौ—भगवन्निमौ स्वः ५ पन्थानमादेशय

काश्यपः—भो भोः संनिहितदेवतास्तपोवनतरवः[१]।

पातुं न प्रथमं व्यवस्यति जलं युष्मास्वपीतेषु[२] या
नादत्ते प्रियमण्डनापि भवतां स्नेहेन या पल्लवम् ।
आद्ये वः कुसुमप्रसूतिसमये यस्या भवत्युत्सवः
सेयं याति शकुन्तला पतिगृहं सर्वैरनुज्ञायताम् ॥ ९ ॥

[३]शार्ङ्गरवः—(कोकिलरवं सूचयित्वा)

अनुमतगमना शकुन्तला तरुभिरियं वनवासबन्धुभिः ।
परभृतविरुतं कलं यथा प्रतिवचनीकृतमेभिरीदृशम् ॥ १० ॥

([४]आकाशे) रम्यान्तरः कमलिनीहरितैः सरोभि -
श्छायाद्रुमैर्नियमितार्कमयूखतापः[५] ।
भूयात्कुशेशयरजोमृदुरेणुरस्याः
शान्तानुकूलपवनश्च शिवश्च पन्थाः ॥ ११ ॥

Kāśyapa :—Oh ye penance-grove-trees with deities present within !

Who does not essay to drink water first when you had not had [your] drink [watering]; who although decoration-fond [or, mad] does not pluck your tender leaf, out of affection [for you]; for whom there [is] a [veritable] festive occasion on the occasion of your first putting forth of flowers—that Śakuntalā here is proceeding to [her] husband's house ; let [her] be permitted by [you] all. (9)

Śārṅgarava:-(*Indicating the hearing of the note of a cuckoo*) This Śakuntalā has [her] departure approved of by the trees—[her] kinsmen during the forest-residence—inasmuch as by these has been made such sweet cooing of the cuckoo into an answer. (10)

(*In the air*) May her path, with the intervals charming on account of lakes green owing to lotus-creepers, with the heat of the sun's rays controlled [or, mitigated] by the shady trees, with the dust soft like the pollen of lotuses, be free from danger [or, auspicious] and with the wind gentle and favourable ! (11)

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१ संनिहितास्तपोवनतरवः २ युष्मास्वसिक्तेषु ३ dropped... ४ नेपथ्ये ५ – मरीचितापः

(सर्वे सविस्मयमाकर्णयन्ति)

गौतमी—जादे ण्णादिजणसिणिद्धाहिं अणुण्णादगमणासि तवोवणदेवदाहिं। पणम भअवदीणं। [जाते ज्ञातिजनस्निग्धाभिरनुज्ञातगमनासि तपोवनदेवताभिः। प्रणम भगवतीः।]

शकुन्तला--(सप्रणामं परिक्रम्य। जनान्तिकम्) हला पिअंवदे, अज्जउत्तदंसणुस्सुआए वि अस्समपदं परिच्चअन्तीए दुक्खदुक्खेण मे चलणा पुरदो पवट्टन्ति। [हला प्रियंवदे, आर्यपुत्रदर्शनोत्सुकाया अप्याश्रमपदं परित्यजन्त्या दुःखदुःखेन मे चरणौ पुरतः प्रवर्तेते।]

[1] **प्रियंवदा**—ण केवलं तवोवणविरहकादरा सही एव्व। तुए उवट्ठिदविओअस्स तवोवणस्स वि दाव समवत्थं[2] पेक्ख। [न केवलं तपोवनविरहकातरा सख्येव। त्वयोपस्थितवियोगस्य तपोवनस्यापि तावत्समवस्थां प्रेक्षस्व।]

[3]उग्गलिअदब्भकवला मिआ परिच्चत्तणच्चणा मोरा।
ओसरिअपण्डुपत्ता मुअन्ति [4]अस्सू विअ लदाओ ॥ १२ ॥

[*All listen with wonder*

Gautamī :—Darling, you have [your] departure sanctioned by the deities of the penance-grove, [who are] as affectionate as relatives. Salute the divine ones [deities].

Śakuntalā :—(*Going round with a bow, aside*) Dear Priyaṁvadā, although [I am so] eager to see my Lord, the feet of me leaving off the hermitage-precincts, proceed forward with very great difficulty!

Priyaṁvadā :—[It is] not only [my] friend distressed at the separation from the penance-grove. Look just at the similar condition of the penance-grove also, with the impending separation due to you.

The deer [are] with the *Darbha*-mouthfuls dropped down; the peacocks have abandoned dancing; the creepers with the yellowish [faded] leaves cast away, are as though shedding tears! (12)

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१ तुमं ज्जेव तवो...कादरा, सखी एव्व dropped २ अवत्थं ३ उछलइ दब्भकवलं मई...मोरी। ४ अङ्गाइं व लआओ।

[उद्गलितदर्भकवला मृग्यः परित्यक्तनर्तना मयूराः ।
अपसृतपाण्डुपत्रा मुञ्चन्त्यश्रूणीव लताः ॥]

शकुन्तला—(स्मृत्वा) ताद लतावहिणिअं [1]वणजोसिणिं दाव आमन्तइस्सं । [तात लताभगिनीं वनज्योत्स्नां तावदामन्त्रयिष्ये ।]

काश्यपः—अवैमि तेऽस्यां सोदर्यस्नेहम् । इयं तावद्दक्षिणेन ।[2]

शकुन्तला— ([3]लतामुपेत्य) वणजोसिणि चूदसंगता वि मं पच्चालिङ्ग इदोगदाहिं साहाबाहाहिं[4] । अज्जपहुदि दूरवत्तिणी क्खु दे भविस्सं ।[5] [वनज्योत्स्ने चूतसंगतापि मां प्रत्यालिङ्गेतोगताभिः शाखाबाहाभिः । अद्यप्रभृति दूरवर्तिनी खलु ते भविष्यामि ।]

काश्यपः—[6]संकल्पितं प्रथममेव मया तवार्थे
भर्तारमात्मसदृशं सुकृतैर्गता त्वम् ।
[7]चूतेन संश्रितवती नवमालिकेय-
मस्यामहं त्वयि च संप्रति वीतचिन्तः ॥ १३ ॥

Śakuntalā :—(*Remembering*) Father, I shall just take leave of [my] creeper-sister Vanajyotsnā.

Kāśyapa :—I am [well] aware of your sisterly affection for her. Here [is the creeper] just to the right.

Śakuntalā :—(*Approaching the creeper*) Vanajyotsnā, although united with the mango-tree, return my embrace by [your] branch-arms coming hitherward. From to-day I shall indeed be staying afar from you !

Kāśyapa :—

By [your] meritorious acts, you have attained to a husband worthy of you, ear-marked [or, intended] by me for your sake from the very beginning. This Navamālikā has firmly (*sam*) resorted [herself] to the mango-tree. I [am] now free from anxiety about her as well as you. (13)

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१ माहविं २ पश्य ३ उपेत्य लतामालिङ्ग्य ४ साहामईहिं बाहाहिं ५ ताद अहं विअ इअं तुए चिन्तणीआ । ६ वत्से संकल्पितं... ७ अस्यास्तु संप्रति वरं त्वयि वीतचिन्तः कान्तं समीपसहकारमिमं करिष्ये ।

इतः पन्थानं प्रतिपद्यस्व ।

शकुन्तला—(सख्यौ प्रति) हला, एसा दुवेणं वो हत्थे णिक्खेवो । [हला, एषा द्वयोर्युवयोर्हस्ते निक्षेपः ।]

सख्यौ—अअं जणो दाणिं कस्स हत्थे समप्पिदो । [अयं जन इदानीं कस्य हस्ते समर्पितः ।] (बाष्पं विसृजतः)

काश्यपः—अनसूये,[1] अलं रुदित्वा । ननु भवतीभ्यामेव स्थिरीकर्तव्या शकुन्तला । (सर्वे परिक्रामन्ति)

शकुन्तला—ताद, एसा उडजपज्जन्तचारिणी [2]गब्भमन्थरा मअवहू जदा अणघप्पसवा होइ तदा मे कंपि पिअणिवेदइत्तअं विसज्जइस्सह ।[3] [तात, एषोटजपर्यन्तचारिणी गर्भमन्थरा मृगवधूर्यदानघप्रसवा भवति तदा मे कमपि प्रियनिवेदयितृकं विसर्जयिष्यथ ।]

काश्यपः—[4]नेदं विस्मरिष्यामः ।

शकुन्तला—(गतिभङ्गं रूपयित्वा) को णु क्खु एसो[5] पुणो पुणो वि णिवसणे मे सज्जइ । [को नु खल्वेष पुनः पुनरपि निवसने मे सज्जते ।] ([6]परावर्तते)

From here, take [or come over] to the path.

Śakuntalā :—(*To the* Two Friends) Dear [ones], this [Navamālikā is] a deposit [placed by me] in the hands of you two.

Two friends :—In whose hand now [is] this person [that is we two] placed ? [*Shed tears*

Kāśyapa :—Anasūyā, away with weeping. Surely by you two yourselves has to be steadied Śakuntalā. [*All move round*

Śakuntalā :—Father, when this doe roaming about the outskirts of the cottage, languid owing to her being with young, has had a safe delivery, then you should send me some one as the announcer of the happy event.

Kāśyapa :—We shall not forget this.

Śakuntalā :—(*Gesticulating a break in her gait*) Who indeed [is] this one who again and again is clinging to my garment ? [*Turns back*

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१ प्रियंवदे, अलं रुदितेन २ गब्भहारमन्थरा ३ मा एदं विसुमरिस्सध । ४ वत्से नेदं विस्मरिष्यामि ५ पदक्कन्तो विअ मे पुणो... ६ परिवृत्यावलोकयति

काश्यपः--वत्से

यस्य त्वया व्रणविरोपणमिङ्गुदीनां
तैलं न्यषिच्यत मुखे कुशसूचिविद्धे।
श्यामाकमुष्टिपरिवर्धितको जहाति
सोऽयं न पुत्रकृतकः पदवीं मृगस्ते ॥ १४ ॥

शकुन्तला--वच्छ किं सहवासपरिच्चाइणिं मं [1]अणुसरासि। अचिरप्प[2]-सूदाए जणणीए विणा [3]वड्ढिदो एव्व। दाणिं पि मए विरहिदं तुमं तादो चिन्तइस्ससदि। [4]णिवत्तेहि दाव। [वत्स किं सहवासपरित्यागिनीं मामनुसरासि। ३ अचिरप्रसूतया जनन्या विना वर्धित एव। इदानीमपि मया विरहितं त्वां तातश्चिन्तयिष्यति। निवर्तस्व तावत्।] (रुदती प्रस्थिता)

काश्यपः--[5]उत्पक्ष्मणोर्नयनयोरुपरुद्धवृत्तिं
बाष्पं कुरु स्थिरतया वि[6]रतानुबन्धम्।
अस्मिन्नलक्षितनतोन्नतभूमिभागे
मार्गे पदानि खलु ते विषमीभवन्ति ॥ १५ ॥

Kāśyapa :—Child–

Here that fawn—[your] adopted son—on whose mouth [when] split up by the sharp points of the *kuśa*-grass, was sprinkled [or, applied] by you the oil from the *Iṅgudī* fruits [capable of] healing the wound, [and who has been] brought up [by you] with handfuls of *Śyāmāka* corn, does not leave off your foot-step. (14)

Śakuntalā :—Child ! Why do you follow me [who have become hard-hearted enough to indulge in] abandoning [your] company ? You have been brought up without a mother recently delivered of you ; now also, father would look after you separated from me ! Return, please. [*Proceeds, weeping*

Kāśyapa :—

Make, by being firm, the tears obstructing the operation of [your] eyes having up-turned eye-lashes cease [their] continuous flow ; on this path, with the ups and downs [or, depressed and elevated parts] of the region not noticed, your steps indeed are becoming uneven. (15)

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१ अणुबन्धासि २ अचिरप्पसूदोवरदाए ३ जधा मए वड्ढिदोसि तधा दाणिं... ४ ता णिअत्तस्स वच्छ णिअत्तस्स। ५ वत्से; अलं रुदितेन। स्थिरा भव। इतः पन्थानमवलोकय। ६ विहतानु–

शार्ङ्गरवः—भगवन्, [1]ओदकान्तात् स्निग्धो जनोऽनुगन्तव्य इति श्रूयते[2]। तदिदं [3]सरस्तीरम्। अत्र संदिश्य प्रतिगन्तुमर्हसि।

काश्यपः—तेन हीमां क्षीरवृक्षच्छायामाश्रयामः॥ (सर्वे [4]परिक्रम्य स्थिताः)

काश्यपः—(आत्मगतम्) किं नु खलु तत्रभवतो दुःषन्तस्य [5]युक्तरूपमस्माभिः संदेष्टव्यम्। (चिन्तयाति)

[6]शकुन्तला—(जनान्तिकम्) हला पेक्ख। णलिणीपत्तन्तरिदं पि सहअरं अदेक्खन्ती आदुरा चक्कवाई आरडदि। दुक्करं क्खु अहं करेमि। [हला प्रेक्षस्व नलिनीपत्रान्तरितमपि सहचरमपश्यन्त्यातुरा चक्रवाक्यारटति। दुष्करं खल्वहं करोमि।]

अनसूया[7]—सहि मा एव्वं मन्तेहि। [सखि मैवं मन्त्रयस्व।]

एसा वि पिएण विणा गमेहि रअणिं विसाअदीअअरं।
गरुअं पि विरहदुक्खं आसाबन्धो सहावेदि ॥ १६ ॥

Śārṅgarava :—Your Reverence, it is laid down [lit. heard] that a beloved person should be followed up to the water-border. So, here [is] the lake-bank. Giving a message here, you deserve to [or, may please] go back.

Kāśyapa :—Well then, we shall resort to this shade of the Kṣīra-tree. [*All moving about*, *stay on*

Kāśyapa :—(*To himself*) What indeed, something very appropriate, should be sent as a message by us to the honourable Duḥṣanta?

Śakuntalā :—(*Aside*) Friend, see; the distressed female Cakravāka, not seeing [her] mate, though concealed [merely] by a lotus-leaf, is yelling on. I am indeed doing something very difficult to do [that is, I am behaving in a very abnormal manner].

Anasūyā :—Friend, do not speak thus—

This one [the female Cakravāka] also, passes, without [her] mate, the night [appearing] very much longer owing to dejection; even the poignant (*guru*) grief of separation, the tie of hope renders capable of being endured. (16)

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१ उदकान्तं स्निग्धो... २ स्मर्यताम् ३ सरसीतिरम् ४ तथा नाटयन्ति ५ युक्तरूपं संदेष्टुम्। ६ The whole speech dropped ७ सहि ण णो अस्समपदे अत्थि को वि चित्तवन्तो जो तुए विरहिज्जन्तो अज्ज ण ऊसुओ कदो। पेक्ख— पुडइणिवत्तन्तरिअं वाहरिओ णाणुवाहरेइ पिअं। मुहउ व्वूढमुणालो तइ दिट्ठिं देइ चक्काओ॥

[एषापि प्रियेण विना गमयति रजनीं विषाददीर्घतराम्।
गुर्वपि विरहदुःखमाशाबन्धः साहयति ॥]

काश्यपः—शार्ङ्गरव, इति त्वया मद्वचनात्स राजा शकुन्तलां पुरस्कृत्य[१] वक्तव्यः।

शार्ङ्गरवः—[२]आज्ञापयतु भगवान्।

काश्यपः—

अस्मान्साधु विचिन्त्य संयमधनानुच्चैः कुलं चात्मन-
स्त्वय्यस्याः कथमप्यबान्धवकृतां स्नेहप्रवृत्तिं च ताम्।
सामान्यप्रतिपत्तिपूर्वकमियं दारेषु दृश्या त्वया
[३]भाग्यायत्तमतः परं न खलु तद्वाच्यं वधूबन्धुभिः ॥ १७ ॥

शार्ङ्गरवः—[४]गृहीतः सन्देशः।

काश्यपः—वत्से, त्वमिदानीमनुशासनीयासि। पश्य वनौकसोऽपि सन्तो लौकिकज्ञा वयम्।

Kāśyapa :—Śārṅgarava, thus by you, in my name, should that king be spoken to, after having presented Śakuntalā.

Śārṅgarava :—Let Your Reverence command.

Kāśyapa :—

Having well thought of us whose wealth is self-control, and of the exalted family of your own and of that flow of affection of this one, towards you, not by any means brought into being by kinsmen, this one should be looked upon by you, among [your] wives, with [lit. preceded by] equal regard;—further than this lies on the lap of the gods [lit. is dependent on Fate]; that indeed should not be spoken [in so many words] by the bride's kinsmen. (17)

Śārṅgarava :—[I have] understood the message.

Kāśyapa :—Child, now *you* are to be given instructions see—although we be residents of the forest, we [are] conversant with the ways of the world.

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१ पुरस्कृत्याभिधातव्यः २ शार्ङ्गरवः-आज्ञापयतु भगवान् dropped ३ दैवाधीनमतः परं न खलु तत्स्त्रीबन्धुभिर्याच्यते ४ भगवन्गृहीतोऽयं सन्देशः।

शार्ङ्गरवः—[1]न खलु धीमतां कश्चिदविषयो नाम।

६ **काश्यपः**—सा त्वमितः पतिकुलं[2] प्राप्य

शुश्रूषस्व गुरून् कुरु प्रियसखीवृत्तिं सपत्नीजने
भर्तुर्विप्रकृतापि रोषणतया मा स्म प्रतीपं गमः।
भूयिष्ठं भव दक्षिणा परिजने भाग्येष्वनुत्सेकिनी[3]
यान्त्येवं गृहिणीपदं युवतयो वामाः कुलस्याधयः॥ १८॥

कथं वा गौतमी मन्यते।

गौतमी—एत्तिओ एव्व वहूजणस्स उवदेसो। [4]जादे, एदं क्खु सव्वं
३ ओधारेहि। [एतावानेव वधूजनस्योपदेशः। जाते, एतत्खलु सर्वमवधारय।]

काश्यपः—वत्से परिष्वजस्व मां सखीजनं च।

शकुन्तला—ताद, इदो एव्व किं [5]पिअंवदाअणसूआओ सहीओ
६ णिवत्तिस्सन्ति। [तात, इत एव किं प्रियंवदानसूये सख्यौ निवर्तिष्येते।]

Śārṅgarava :—For the intelligent [there is] indeed nothing which could possibly be no object [that is, out-side their scope].

Kāśyapa :—You, thus circumstanced (*sā*), from here, having gone over to the husband's house-hold—

serve [your] elders; take to the behaviour of a dear friend towards [your] co-wives; although maltreated [or, thwarted] by the husband, do not be refractory [to his desire] through being angry; be mostly courteous towards the retinue, not puffed up on prosperous occasions;—thus do young women attain to the status of 'Lady of the house'; those [acting] contrary [are] the bane of the family. (18)

What again, does Gautamī think [about this]?

Gautamī :—So much indeed [is] the advice for the bride-folk. Darling, keep in mind all this indeed.

Kāśyapa :—Child, embrace me and your friends.

Śakuntalā :—Father, would [my two] friends Priyaṁvadā and Anasūyā be returning even from here!

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१ भगवन्न खलु...... २ पतिगृहं ३ भोगेष्वनुत्सेकिनी ४ जादे मा विसुमरिस्ससि
५ पिअसहीओ विणिअत्तिस्सन्ति

काश्यपः--वत्से, इमे अपि प्रदेये। तन्न युक्तमनयोस्तत्र गन्तुम्। त्वया सह गौतमी यास्याति।

शकुन्तला—(पितरमाश्लिष्य) कहं दाणिं तादस्स अङ्कादो परिब्भट्टा ९
मलअतडुम्मूलिआ[1] चन्दणलदा विअ देसन्तरे जीविअं धारइस्सं। [कथमिदानीं तातस्याङ्कात्परिभ्रष्टा मलयतटोन्मूलिता चन्दनलतेव देशान्तरे जीवितं धारयिष्ये।][2]

काश्यपः— वत्से,[3] किमेवं कातरासि। १२

अभिजनवतो भर्तुः श्लाघ्ये स्थिता गृहिणीपदे
विभवगुरुभिः कृत्यैस्तस्य[4] प्रतिक्षणमाकुला।
तनयमचिरात् प्राचीवार्कं प्रसूय च पावनं
मम विरहजां न त्वं वत्से शुचं गणयिष्यसि॥ १९॥[5]

([6]शकुन्तला पितुः पादयोः पतति)

Kāśyapa :—Child, these two also have to be given away [in marriage]. So, [it is] not proper for these to go there. With you Gautamī would go.

Śakuntalā :—(*Embracing her father*) How now would I, slipped away from the father's lap, like a sandal-creeper uprooted from the Malaya-side, sustain [my] life at a different place!

Kāśyapa :—Child, why are you thus nervous?

Having occupied the respectable state of Lady of the house, of [your] husband endowed with noble birth, very much busy every moment with his doings important [lit. heavy] owing to [his] mighty power [or, prosperity], and having ere long given birth to a holy son, like the East the Sun [the great Purifier], you would not, child, take count of the grief arising from separation from me! (19)

[Śakuntalā *falls at the feet of her father*

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१ मलअपव्वदुम्मूलिदा २ इति रोदिति ३ अयि किं मामेवं जडीकरोषि ४ कृत्यैरस्य ५ अपि च, यदा शरीरस्य शरीरिणश्च पृथक्त्वमेकान्तत एव भावि। आहार्ययोगेन वियुज्यभावः परेण को नाम भवेद्विषादी॥ ६ शकुन्तला- (पादयोः पतित्वा) ताद वन्दामि।

काश्यपः— [1]यदिच्छामि ते तदस्तु ।

शकुन्तला— (सख्यावुपेत्य) हला दुवे वि मं समं एव्व परिसज्जह । [हला द्वे अपि मां सममेव परिष्वजेथाम् ।]

सख्यौ— (तथा कृत्वा) सहि जइ णाम सो राआ पच्चहिण्णाणमन्थरो भवे तदो से इमं अत्तणामहेअङ्किअं अङ्गुलीअअं दंसेहि[2] । [सखि यदि नाम स राजा प्रत्यभिज्ञानमन्थरो भवेत्ततस्तस्येदमात्मनामधेयाङ्कितमङ्गुलीयकं दर्शय ।]

शकुन्तला—इमिणा सन्देहेण वो आकम्पिदम्हि । [अनेन सन्देहेन वामाकम्पितास्मि ।]

सख्यौ—मा भाआहि । [3]अदिसिणेहो पावसङ्की । [मा बिभीहि । अतिस्नेहः पापशङ्की ।]

शार्ङ्गरवः—युगान्तरमाधिरूढः[4] सविता । त्वरतां भवती ।

शकुन्तला—(आश्रमाभिमुखी स्थित्वा) ताद कदा णु भूओ तवोवणं पेक्खिस्सं । [तात कदा नु खलु भूयस्तपोवनं प्रेक्षिष्ये ।]

Kāśyapa :—What I wish for you, let that be [yours] !

Śakuntalā :—(*Approaching her friends*) Dear ones, even both of you, embrace me indeed simultaneously.

Two Friends :—(*Doing accordingly*) Friend, if perchance, that king becomes slow [or, hesitant] about recognition, then show this his ring engraved [or, marked], with his own name.

Śakuntalā :—By this your suspicion, I am made to tremble all over.

Two Friends :—Fear not. Excessive affection suspects evil.

Śārṅgarava :—The sun has ascended another division [of the sky]. Let her ladyship make haste.

Śakuntalā :—(*Standing with her face facing the hermitage*) Father, when possibly, indeed, shall I see the penance-grove again ?

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१ वत्से यदहमीहे तदस्तु ते । २ दंसइस्ससि ३ सिणेहो पावं आसङ्कदि ४ भगवन्नगान्तरमधिरूढः

काश्यपः—श्रूयताम्[1]—

भूत्वा चिराय [2]चतुरन्तमहीसपत्नी १५
दौःषन्तिमप्रतिरथं तनयं निवेश्य[3] ।
भर्त्रा[4] तदर्पितकुटुम्बभरेण सार्धं
[5]शान्ते करिष्यसि पदं पुनराश्रमेऽस्मिन् ॥ २० ॥

गौतमी—जादे परिहीअदि गमणवेला । णिवत्तेहि पिदरं । अहवा चिरेण वि पुणो पुणो एसा [6]एव्वं मन्तइस्सदि । णिवत्तदु भवं । [जाते परिहीयते गमनवेला । निवर्तय पितरम् । अथवा चिरेणापि पुनः पुनरेषैवं मन्त्रयिष्यते । ३
निवर्ततां भवान् ।]

काश्यपः—वत्से, उपरुध्यते मे [7]तपोऽनुष्ठानम् ।

शकुन्तला—(भूयः पितरमाश्लिष्य) [8]तवच्चरणपीडिदं तादसरीरं । ता ६
-मा अदिमेत्तं मम किदे उक्कण्ठस्स । [तपश्चरणपीडितं तातशरीरम् । तन्मातिमात्रं मम कृत उत्कण्ठस्व ।]

Kāśyapa :—Listen—

Having been for a long time the co-wife of the Earth with the four boundaries [of oceans], having brought about the marriage of Duḥṣanta's matchless son [by you], you, along with [your] husband who has transferred over to him the burden of family, will again set your foot in this peaceful hermitage ! (20)

Gautamī :—Darling, the [auspicious] time for departure is passing away. Allow [your] father to return. Or, this one would be saying this very thing, again and again even for a long time, [so] let Your Reverence return [of your own accord].

Kāśyapa :—Child, the performance of austerities by me is being obstructed.

Śakuntalā :—(*Again embracing the father*) Father's physical frame [is already] tortured [enough] by the penance-practice. So, do not be too much uneasy for my sake !

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१ वत्से २ सदिगन्तमही... ३ प्रसूय ४ तत्संनिवेशितधुरेण सहैव भर्त्रा ५ शान्त्यै ६ ण णिवत्तइस्सदि । ७ तपोवनानुष्ठानम् ८ तवोवणवावारेण णिरुक्कण्ठो तादो । अहं उण उक्कण्ठाभाइणी संवुत्ता

काश्यपः—(सनिःश्वासम्)[1]

[2]शममेष्यति मे शोकः कथं नु वत्से त्वया [3]रचितपूर्वम् ।
उटजद्वाराविरूढं नीवारबलिं विलोकयतः ॥ २१ ॥

गच्छ । शिवास्ते पन्थानः सन्तु । (निष्क्रान्ता [5]शकुन्तला सहयायिनश्च)

सख्यौ—([6]शकुन्तलां विलोक्य) हद्धी हद्धी । अन्तलिहिदा सउन्दला वणराईएँ । [हा धिक् हा धिक् । अन्तर्हिता शकुन्तला वनराज्या ।]

काश्यपः—(सनिःश्वासम्) [8]अनसूये गतवती वां सहचारिणी । निगृह्य शोकमनुगच्छतं[9] मां प्रस्थितम् ।

उभे—ताद सउन्दलाविरहिदं सुण्णं विअ तवोवणं कहं पविसामो । [तात शकुन्तलाविरहितं शून्यमिव तपोवनं कथं प्रविशावः ।]

काश्यपः—स्नेहप्रवृत्तिरेवंदर्शिनी । (सविमर्शं परिक्रम्य) भोः शकुन्तलां पतिकुलं विसृज्य लब्धमिदानीं स्वास्थ्यम् । कुतः ।

Kāśyapa :—(*With a sigh*)

How possibly, would my grief, [O] child, be soothed, while I shall be looking on the *Nīvāra* [corn] offering [which used to be] arranged by you before, growing at the door of the cottage ! (21)

Go, may the paths be auspicious for you !

[*Exit* Śakuntalā *with those who were to accompany her*

Two Friends :—(*Gazing at* Śakuntalā) Oh fie ! Oh fie ! Śakuntalā is lost to sight [or, has disappeared] owing to the row of woods.

Kāśyapa :—(*With a sigh*) Anasūyā, your companion *has* gone. Controlling [your] grief, follow me [who am] setting out [for the hermitage].

Both :—Father, how would we enter this penance-grove, as though desolate, [being] bereft of Śakuntalā ?

Kāśyapa :—The course of affection sees [things] in this light (*evaṁ*). (*Walking round ponderingly*) Oh joy ! Having

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१ अयि किं मामेवं जडीकरोषि २ अपयास्यति मे शोकः ३ त्वयावचितपूर्वं ४—द्वारि विरूढं ५ शकुन्तलया सह गौतमी शाङ्गरवशारद्वतमिश्राः । ६ चिरं विलोक्य सकरुणम् ७ वणराईहिं ८ अनसूये प्रियंवदे गता वां सहचरी । ९ शोकावेशं मामनुगच्छतम् ।

अर्थो हि कन्या परकीय एव
तामद्य संप्रेष्य परिग्रहीतुः।
[1]जातो ममायं विशदः प्रकामं
प्रत्यर्पितन्यास इवान्तरात्मा ॥ २२ ॥

(निष्क्रान्ताः सर्वे)

इति [2]चतुर्थोऽङ्कः।

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assigned Śakuntalā over to the husband's family [or, household] peace of mind has been now secured [by me]. Why?

For, a daughter [is], verily, property belonging to another. Having sent her over to-day to [her] husband, this my inner self has become exceedingly serene, like one who has returned the deposit. (22)

[*Exeunt omnes*

End of Act IV

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१ जातोऽस्मि सद्यो विशदान्तरात्मा चिरस्य निक्षेपमिवार्पयित्वा। २ शकुन्तला-प्रस्थानं नाम

पञ्चमोऽङ्कः ।

(ततः प्रविशत्यासनस्थो राजा विदूषकश्च)

विदूषकः[1]— (कर्णं दत्त्वा) भो वअस्स संगीदसालन्तरे अवधाणं देहि ।
३ कलविसुद्धाए गीदीए सरसंजोओ सुणीअदि । जाणे तत्तहोदी हंसवदिआ वण्णपरिअं करेदि त्ति । [भो वयस्य संगीतशालान्तरेऽवधानं देहि । कलविशुद्धाया गीतेः स्वरसंयोगः श्रूयते । जाने तत्रभवती हंसपदिका वर्णपरिचयं करोतीति ।]

६ **राजा** —तूष्णीं भव यावदाकर्णयामि ।[3]

(आकाशे[4] गीयते)

अहिणवमहुलोलुवो तुमं तह परिचुम्बिअ चूअमञ्जरिं ।
कमलवसइमेत्तणिव्वुदो महुअर विम्हरिओ सि णं कहं ॥ १ ॥

[अभिनवमधुलोलुपस्त्वं तथा परिचुम्ब्य चूतमञ्जरीम् ।
कमलवसतिमात्रनिर्वृतो मधुकर विस्मृतोऽस्येनां कथम् ॥]

ACT V

(*Then enter the* King *sitting on a seat and* Vidūṣaka)

Vidūṣaka :—(*Listening*) O friend, give [your] attention to the [happenings in the] interior of the Music-hall. The tuning of notes of a sweet and perfectly harmonious song is heard. I think that her ladyship Haṁsapadikā is practising the notes.

King :—Be quiet while I listen.

(*In the air, is sung*) [O] bee, greedy of fresh honey, having in that way kissed all round the mango-blossom, how have you forgotten it [lit. her], satisfied with mere residence in the lotus ? (1)

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1 This whole scene is placed after the verse of the second वैतालिक (V. 8) below, and one speech each of the King and Vidūṣaka. २ कण्णं ३ कञ्चुकी— (विलोक्य) अये अन्यासक्तचित्तो देवः । तदवसरं प्रतिपालयामि । (इत्येकान्ते स्थितः) ४ नेपथ्ये

राजा—अहो रागपरिवाहिणी गीतिः।

विदूषकः—किं दाव गीदीए अवगओ अक्खरत्थो भवदा। [किं तावद्गीत्या अवगतोऽक्षरार्थो भवता।]

राजा—(स्मितं कृत्वा) सकृत्कृतप्रणयोऽयं जनः। तदस्या[1] देवीं वसुमतीमन्तरेण मदुपालम्भमवगतोऽस्मि। सखे माधव्य मद्वचनादुच्यतां हंसपदिका—[2]निपुणमुपालब्धोऽस्मीति।

विदूषकः—जं भवं आणवेदि। (उत्थाय) भो वअस्स गहीदस्स[3] ताए परकीएहिं हत्थेहिं सिहण्डए अच्छराए वीदराअस्स विअ णत्थि दाणिं मे मोक्खो। [यद्भवानाज्ञापयति। ... भो वयस्य गृहीतस्य तया परकीयैर्हस्तैः शिखण्डकेऽप्सरसा वीतरागस्येव नास्तीदानीं मे मोक्षः।]

राजा—गच्छ। नागरिकवृत्त्या[4] संज्ञापयैनाम्।

विदूषकः—का गई। [का गतिः।] (निष्क्रान्तः)

King :—Oh, [how sweet is] the song overflowing with melody!

Vidūṣaka :—Is the [hidden] meaning of the words of the song, for the matter of that, comprehended by you?

King :—(*Smiling*) This person [Haṁsapaḍikā] had love made [to her] once; so, I have comprehended her censure of me, referring to Queen Vasumatī. Friend Mādhavya, tell Haṁsapadikā in my name: 'I am cleverly taunted [by you].'

Vidūṣaka :—As you command. (*Rising up*) O friend, there is now no release of me seized by her by the lock of hair [on my head] by the hands of others [her maids] as of a hermit free from passion [captivated] by an Apsaras.

King :—Go, make [this] known to her in the manner of a [cultured] city-bred.

Vidūṣaka :—What [other] course? [*Exit*

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१ तदहं... रेणोपालम्भमागतोऽस्मीति। २ सम्यगुपालब्धो ३ गहीदो तुए परकीएहिं अत्थेहिं सिहण्डए अच्छभल्लो ता वीदराअस्स असरणस्स णत्थि मे मोक्खो। ४ नागरकवृत्त्या शान्तयैनाम्।

१५ **राजा** — (आत्मगतम्) किं नु खलु [१]गीतमेवंविधार्थमाकर्ण्येष्टजन-विरहादृतेऽपि बलवदुत्कण्ठितोऽस्मि । अथवा

रम्याणि वीक्ष्य मधुरांश्च निशम्य शब्दान्
पर्युत्सुको[२] भवति यत्सुखितोऽपि जन्तुः ।
तच्चेतसा स्मरति नूनमबोधपूर्वं
भावस्थिराणि जननान्तरसौहृदानि ॥ २ ॥ (पर्याकुलस्तिष्ठति)[३]

(ततः प्रविशति कञ्चुकी)

कञ्चुकी—अहो [४]नु खल्वीदृशीमवस्थां प्रतिपन्नोऽस्मि ।

आचार इत्यवहितेन[५] मया गृहीता
या वेत्रयष्टिरवरोधगृहेषु राज्ञः ।
काले गते बहुतिथे मम सैव जाता
प्रस्थानविक्लवगतेरवलम्बनार्थम्[६] ॥ ३ ॥[७]

King :—(*To himself*) Why indeed, having heard the song of such import, have I become exceedingly uneasy, even without separation from a beloved person? Or, rather—

When even a happy being, having seen charming [objects] and having heard sweet sounds, becomes all uneasy, then surely he remembers in [his] heart [or, mind] the friendships in other lives [remaining] permanent owing to the mental impressions, without a previous awakening [or, consciousness]. (2)

[*Remains quite agitated*

(*Then enter* Chamberlain)

Chamberlain :—Oh! How indeed have I attained to such a state!

That cane-staff itself, which was taken by me attentive [to my duties, or, punctilously], because [it was a matter

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१ गीतमेवंविधमाकर्ण्ये... २ पर्युत्सुकीभवति ३ अस्मृतिनिमित्तमुन्मनस्कत्वं रूपयति । ४ बत कीदृशीं वयोऽवस्थामापन्नोऽस्मि । ५ इत्यधिकृतेन ६...रवलम्बनार्था,... रवलम्बनाय । ७ यावदभ्यन्तरगताय देवाय स्वमनुष्ठेयमकालक्षेपार्हं निवेदयामि । (स्तोकमन्तरं गत्वा) किं पुनस्तत् । (विचिन्त्य) आं ज्ञातम् । कण्वशिष्यास्तपस्विनो देवं द्रष्टुमिच्छन्ति । भोश्चित्रमेतत् । क्षणात्प्रबोधमायाति लङ्घ्यते तमसा पुनः । निर्वास्यतः प्रदीपस्य शिखेव जरतो मतिः ॥ (परिक्रम्य दृष्ट्वा) एष देवः...then stanza 5 प्रजाः प्रजाः etc., यत्सत्यं शङ्कित एवास्मि । इदानीमेव धर्मासना...

भोः, कामं धर्मकार्यमनतिपात्यं देवस्य। तथापीदानीमेव धर्मासनादुत्थाय पुनरुपरोधकारि कण्वशिष्यागमनमस्मै नोत्सहे निवेदयितुम्। अथवा, [1]अविश्रमो लोकतन्त्राधिकारः। कुतः—

भानुः सकृद्युक्ततुरङ्ग एव
रात्रिंदिवं गन्धवहः प्रयाति।
शेषः सदैवाहितभूमिभारः
षष्ठांशवृत्तेरपि धर्म एषः॥ ४॥[2]

यावन्नियोगमनुतिष्ठामि। (परिक्रम्यावलोक्य च) एष देवः

प्रजाः प्रजाः स्वा इव तन्त्रयित्वा
निषेवते श्रान्तमना विविक्तम्।
यूथानि संचार्य रविप्रतप्तः
शीतं दिवा स्थानमिव द्विपेन्द्रः॥ ५॥

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of] form, in the harem-lodgings of the king, has become, on the lapse of considerable time, [useful] for the purpose of support for me whose gait is unsteady while moving about. (3)

Oh! Granted that religious [or, prescribed] duty is not to be baulked by His Majesty. Still, I am not eager to inform him, who has risen up just now from the judgment seat, of the arrival of Kaṇva's pupils, causing again obstruction [to him]. Or rather, the office of governing the people is without [that is, admits of no] rest. How!

The sun, verily, has [his] horses yoked once [for all]; the wind [fragrance-carrier] moves on day and night; the [thousand-hooded serpent] Śeṣa has the earth-burden entrusted [to him] for all time. Of [the king] who lives by the sixth portion [of the produce in his kingdom] also, this [is] the duty. (4)

I shall perform [my] appointed task. (*Moving about and beholding*) Here His Majesty,

having governed [or, looked after] the subjects like his own children, he, whose mind is fatigued, is enjoying

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१ अथवा कुतो वा विश्रामो लोकपालानाम्। २ (ततः प्रविशति राजा विदूषको विभवतश्च परिवारः) राजा (अधिकारखेदं निरूप्य) सर्वः etc. (V. 5. 11-13 and V. 6)

(उपगम्य) जयतु जयतु देवः। एते खलु हिमवतो गिरेरुपत्यकारण्यवासिनः काश्यपसन्देशमादाय सस्त्रीकास्तपस्विनः संप्राप्ताः । श्रुत्वा देवः प्रमाणम्।

राजा—(सादरम्) किं काश्यपसन्देशहारिणः।

कञ्चुकी—अथ किम्।

राजा—तेन हि मद्वचनाद्विज्ञाप्यतामुपाध्यायः सोमरातः—अमूनाश्रमवासिनः श्रौतेन विधिना सत्कृत्य स्वयमेव प्रवेशयितुमर्हसीति। अहमप्यत्र[1] तपस्विदर्शनोचिते प्रदेशे स्थितः प्रतिपालयामि।

कञ्चुकी—यदाज्ञापयति[2] देवः। (निष्क्रान्तः)

राजा—(उत्थाय) वेत्रवति, अग्निशरणमार्गमादेशय।

प्रतीहारी—इदो इदो[3] देवो। [इत इतो देवः।]

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solitude, like a lordly elephant, greatly heated by the sun, [enjoying] a cool place after having made the herds move about [that is, having escorted the herds] during the day. (5)

(*Approaching*) May His Majesty be victorious, be victorious! Here indeed, have arrived hermits, residing in the forest adjoining the Himālaya mountain, with women, bringing [with them] a message from Kāśyapa. Upon this [lit. having heard], His Majesty [is] the authority [to decide what should be done next.]

King :—(*With respect*) What, bringers of Kāśyapa's message!

Chamberlain :—Quite so.

King :—Well then, let the preceptor Somarāta be requested in my name :—' Having received these hermitage-dwellers with the rite prescribed in the Śruti, you deserve to bring them in, even yourself.' I, too, staying in the place appropriate for seeing the ascetics, would be waiting there.

Chamberlain :—As His Majesty commands. [*Exit*

King :—(*Rising up*) Cane-bearer, direct [me to] the path to the fire-sanctuary.

A. D. C. :—This way, this way, [may] His Majesty [come]

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१ अहमप्येतान् २ यथाज्ञापयति ३ एदु देदो

राजा—(परिक्रामति, अधिकारखेदं निरूप्य) सर्वः प्रार्थितमर्थमधिगम्य
सुखी संपद्यते जन्तुः । राज्ञां तु चरितार्थता दुःखोत्तरैव । कुतः— १२

औत्सुक्यमात्रमवसाययति प्रतिष्ठा
क्लिश्नाति लब्धपरिपालनवृत्तिरेव ।
नातिश्रमापनयनाय यथा श्रमाय
राज्यं स्वहस्तधृतदण्डमिवातपत्रम् ॥ ६ ॥

(नेपथ्ये) वैतालिकौ—[1]विजयतां देवः ।

[2]प्रथमः—स्वसुखनिरभिलाषः खिद्यसे लोकहेतोः
प्रतिदिनमथवा ते वृत्तिरेवंविधैव ।
अनुभवति हि मूर्ध्ना पादपस्तीव्रमुष्णं
शमयति परितापं छायया संश्रितानाम् ॥ ७ ॥

King :—(*Moves about*; *gesticulating the langour due to holding office*) All beings become happy, on having attained to the desired object. But [in the case] of kings, the state of having secured the object entails only misery. How ?

Gaining one's object puts an end merely to the mental urge [thereof]; the work of guarding all round what is secured does worry. A kingdom, with its government held in one's own hands, [is] like an umbrella, with [its] handle held in one's hand, not so much for the removal of fatigue, as for [causing] fatigue. (6)

(*Behind the curtain*) **Two Bards** :—May His Majesty be victorious !

First :—

Indifferent to personal happiness, you day after day worry [or plod] on for the sake of the people; or rather, *such* indeed [is] your way of life (*vṛttiḥ*). A tree indeed experiences very intense heat by [its] head; [but] alleviates the all-round torment of those resorting [to it], by [its] shade. (7)

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१ जयति जयति देवः । २ एकः

द्वितीयः--नियमयसि विमार्गप्रस्थितानात्तदण्डः
प्रशमयसि विवादं कल्पसे रक्षणाय ।
अतनुषु विभवेषु ज्ञातयः सन्तु नाम
त्वयि तु परिसमाप्तं बन्धुकृत्यं प्रजानाम् ॥ ८ ॥

राजा--[1]एते क्लान्तमनसः पुनर्नवीकृताः स्मः । (परिक्रामति)

प्रतीहारी--अहिणवसम्मज्जणसस्सरीओ सण्णिहिदहोमधेणू अग्गिसरणा-
३ लिन्दो। इदो आरोहदु देवो। [अभिनवसंमार्जनसश्रीकः संनिहितहोमधेनुरग्निशरणालिन्दः । इत आरोहतु देवः ।]

राजा--(आरुह्य परिजनांसावलम्बी तिष्ठति) वेत्रवति किमुद्दिश्य
६ भगवता काश्यपेन मत्सकाशमृषयः प्रेषिताः स्युः ।

Second :—

Wielding the power of punishment, you control those starting on the wrong path, bring about peace in dispute [or wrangling], contribute to [arrange for] protection. With riches abundant, let there be forsooth [many] relatives ; but in you is [really] found culmination of the duty of a relative, for the subjects. (8)

King :—Here we, with mind fatigued, are again made fresh. [*Moves about*

A. D. C. :—Here [is] the raised verandah of the fire-sanctuary, endowed with charm owing to [its] recent cleansing, [and] with the sacrificial cow near about. Here may His Majesty ascend [it].

King :—(*Mounting, stays leaning on the shoulders of the attendant.*) Cane-bearer, referring to what [object] could the sages have been sent to me by His Reverence Kāśyapa !

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१ (आकर्ण्य) आश्चर्यम्, एतेन कार्यानुशासनपरिश्रान्ताः पुन... । विदूषकः - भो गोविन्दारओ त्ति भणिदस्स रिसभस्स परिस्समो णस्सदि । राजा - (सस्मितम्) ननु क्रियतामासनपरिग्रहः । (उभावुपविष्टौ परिजनश्च यथास्थानं स्थितः । नेपथ्ये वीणाशब्दः ।) Then follows the scene at the beginning of the Act.

किं तावद् व्रतिनामुपोढतपसां विघ्नैस्तपो दूषितं
धर्मारण्यचरेषु केनचिदुत प्राणिष्वसच्चेष्टितम्।
आहोस्वित् प्रसवो ममापचरितैर्विष्टम्भितो वीरुधा-
मित्यारूढबहुप्रतर्कमपरिच्छेदाकुलं मे मनः ॥ ९ ॥

प्रतीहारी--[1]सुचरिदाहिणन्दिणो इसीओ देवं सभाजइदुं आअदेत्ति तक्केमि। [सुचरिताभिनन्दिन ऋषयो देवं सभाजयितुमागता इति तर्कयामि।]

(ततः प्रविशान्ति [2]गौतमीसहितां शकुन्तलां पुरस्कृत्य मुनयः पुरश्चैषां कञ्चुकी पुरोहितश्च) ३

कञ्चुकी—इत इतो भवन्तः।

शार्ङ्गरवः--[3]शारद्वत

महाभागः कामं नरपतिरभिन्नस्थितिरसौ
न कश्चिद् वर्णानामपथमपकृष्टोऽपि भजते।
तथापीदं शश्वत्परिचितविविक्तेन मनसा
जनाकीर्णं मन्ये हुतवहपरीतं गृहमिव ॥ १० ॥

[Is it] for the matter of that, [that] the penance of the vow-observers, with austerities gone a long way, is marred by obstacles? Or, something unworthy [or, evil] has been done by some one towards the [lower] animals moving about in the holy forest-region? Or, the produce [of flowers etc.] of the creepers has been paralysed [or, stultified] by my misdeeds?— My mind, thus having many doubts raised up, is distressed owing to indecision. (9)

A. D. C.—The sages, quite pleased with [your] good deeds, I think, have come to congratulate His Majesty.

(*Then enter sages, with* Śakuntalā *along with* Gautamī *placed in front, and ahead of them the* Chamberlain *and* Preceptor)

Chamberlain :—This way, this way, Your Honours.

Śārṅgarava :—Śāradvata,

Granted that this august King has never transgressed the proper limits [of behaviour]; of the castes, no one-even

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१ देवस्स भुअरुद्धाणिव्वुद्दे अस्ससे कुदो एदं। किंदु सुचरिदा... २ सहितौ शकुन्तलामादाय कण्वशिष्यौ पुरतश्चैषां पुरोहितकञ्चुकिनौ। ३ सखे शारद्वत

शारद्वतः— [1]स्थाने भवान् पुरप्रवेशादित्थंभूतः संवृत्तः । अहमपि

अभ्यक्तमिव स्नातः शुचिरशुचिमिव प्रबुद्ध इव सुप्तम् ।
बद्धमिव स्वैरगतिर्जनमिह[2] सुखसङ्गिनमवैमि ॥ ११ ॥

[3]**शकुन्तला**—(निमित्तं सूचयित्वा) अम्महे किं वामेदरं मे णअणं विप्फुरादि । [अहो किं वामेतरन्मे नयनं विस्फुरति ।]

गौतमी—जादे पडिहदं अमङ्गलं। सुहाइं दे [4]भत्तुकुलदेवदाओ वितरन्दु । [जाते प्रतिहतममङ्गलम् । शुभानि ते भर्तृकुलदेवता वितरन्तु ।] (परिक्रामति)

पुरोहितः—(राजानं निर्दिश्य) भोस्तपस्विनः, असावत्रभवान् वर्णानां रक्षिता प्रागेव मुक्तासनो वः प्रतिपालयति । पश्यतैनम् ।

शार्ङ्गरवः—भो महाब्राह्मण काममेतदभिनन्दनीयं तथापि वयमत्र मध्यस्थाः । कुतः—

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the most degraded—takes to wrong path ; still, with [my] mind always familiar with solitude, I consider this swarmed with people [all over] as a house enveloped in fire ! (10)

Śāradvata :—Rightly have you become [affected] thus on entering the city. I too

look upon the people here addicted to pleasure, like one who has bathed [looking] upon one anointed [with oil, hence unclean, dirty] ; like a holy person, upon an unholy one ; like one awakened, upon one asleep ; like one of free movement, upon one bound down. (11)

Śakuntalā :—(*Indicating an omen*) Oh ! Why does my other-than-the-left eye throb ?

Gautamī :—Darling, [let] evil be averted ! May the family-deities of [your] husband extend [or, deliver] to you auspicious happenings ! [*Moves about*

Preceptor :—(*Pointing to the* King) O ascetics, here the honourable one, the Protector of castes and orders, is waiting for you, having already left off [his] seat. Behold him.

Śārṅgarava :—O great Brāhmaṇa, admitted that this [is all to be praised, still we [are] here indifferent. How ?

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१ शार्ङ्गरव स्थाने खलु पुरप्रवेशात्तवेदृशः संवेगः २ जनमवशः सङ्गिनमवैमि ३ पुरोधाः– अत एव भवद्विधा महान्तः । शकुन्तला– (दुर्निमित्तमभिनीय) ४ होन्तु

भवन्ति नम्रास्तरवः फलोद्गमै-
र्नवाम्बुभिर्दूरविलम्बिनो घनाः।
अनुद्धताः सत्पुरुषाः समृद्धिभिः
स्वभाव एवैष परोपकारिणाम् ॥ १२ ॥

प्रतीहारी—देव पसण्णमुहराआ दीसन्ति। जाणामि [1]वीसद्धकज्जा इसीओ। [देव प्रसन्नमुखरागा दृश्यन्ते। जानामि विश्रब्धकार्या ऋषयः।]

राजा—(शकुन्तलां दृष्ट्वा[2]) अथात्रभवती

कास्विदवगुण्ठनवती नातिपरिस्फुटशरीरलावण्या।
मध्ये तपोधनानां किसलयमिव पाण्डुपत्राणाम् ॥ १३ ॥

प्रतीहारी—[3]देव कुतूहलगब्भो पहिदो ण मे तक्को पसीददि। दंसणीआ उण से आकिदी लक्खीअदि। [देव कुतूहलगर्भः प्रहितो न मे तर्कः प्रसीदति। दर्शनीया पुनरस्या आकृतिर्लक्ष्यते।]

राजा—भवतु। [4]अनिर्वर्णनीयं परकलत्रम्।

Trees become bent down by the risings of fruits; the clouds [are seen] hanging down far owing to the fresh waters; good men [are] not arrogant by prosperous circumstances; this [is], verily, the nature of those who confer obligations upon others. (12)

A. D. C. :—Your Majesty, they appear to have a peaceful complexion on the face; I guess the sages have [some] business [capable of] setting [us] at ease.

King :—(*Seeing* Śakuntalā) Now the lady—

Who could [this] be, wearing a veil with [her] body-loveliness not quite fully manifest, among the ascetics, like a tender sprout among faded [lit. white] leaves? (13)

A. D. C. :—Your Majesty, my guess pregnant of curiosity, though directed [or, worked up] does not clarify. But her form [anyway] is seen [to be] lovely.

King :—Let [it] be. Another's wife ought not to be scrutinized.

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१ सुत्थकप्पा विअ २ (निर्वर्ण्य) अये ३ देव...पसीददि dropped भट्टा दंसणीआकिदि क्खु लक्खीअदि। ४ अनिर्वर्ण्य

शकुन्तला—(हस्तमुरसि कृत्वा। आत्मगतम्) हिअअ किं एव्वं वेवसि। अज्जउत्तस्स भावं[1] ओहारिअ धीरं दाव होहि। [हृदय किमेवं वेपसे। आर्यपुत्रस्य भावमवधार्य धीरं तावद्भव।]

पुरोहितः—(पुरो गत्वा[2]) देव, एते विधिवदर्चितास्तपस्विनः। कश्चिदेषा[3]-मुपाध्यायसन्देशोऽस्ति। तं देवः श्रोतुमर्हति।

राजा—अवहितोऽस्मि।

ऋषयः—(हस्तमुद्यम्य) [4]विजयस्व राजन्।

राजा—सर्वानभिवादये।[5]

ऋषयः—इष्टेन युज्यस्व।

राजा—अपि निर्विघ्नतपसो[6] मुनयः।

ऋषयः—कुतो धर्मक्रियाविघ्नः सतां रक्षितरि त्वयि।
तमस्तपति घर्मांशौ कथमाविर्भविष्यति ॥ १४ ॥

Śakuntalā :—(*Putting her hand on the bosom, to herself*) [O] heart, why do you tremble so? Considering the love of my Lord, be just firm.

Preceptor :—(*Going ahead*) Your Majesty! The sages have been worshipped according to the rite. There is some message from their preceptor. His Majesty deserves to hear it.

King :—Attentive am I.

Sages :—(*Raising up their hands*) Be victorious, King!

King :—All I salute.

Sages :—Be united with [your] desired object.

King :—Have the hermits their penance free from obstacles?

Sages :—

Whence [can there be any] obstacle to the performance of religious duty, when you are the protector of the good! When the hot-rayed one [sun] is shining [brightly], how would darkness become manifest? (14)

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१ भावाणुबन्धं सुमरिअ धीरत्तणं दाव अवलम्बस्स। २ स्वस्ति देवाय। देव ३ कश्चिदेतेषूपाध्याय-। ४ भो राजन् विजयतां भवान् ५ वः ६ निर्विघ्नं तपः।

राजा—[1]अर्थवान्खलु मे राजशब्दः । अथ भगवांल्लोकानुग्रहाय कुशली काश्यपः ।

ऋषयः—[2]स्वाधीनकुशलाः सिद्धिमन्तः । स भवन्तमनामयप्रश्नपूर्वकमिदमाह—

राजा—किमाज्ञापयति भगवान् ।

शार्ङ्गरवः—[3]यन्मिथःसमयादिमां मदीयां दुहितरं [4]भवानुपायंस्त तन्मया प्रीतिमता युवयोरनुज्ञातम् । कुतः—

त्वमर्हतां [5]प्राग्रसरः स्मृतोऽसि नः
शकुन्तला मूर्तिमती च सत्क्रिया ।
समानयंस्तुल्यगुणं वधूवरं
चिरस्य वाच्यं न गतः प्रजापतिः ॥ १५ ॥

तदिदानीमापन्नसत्त्वेयं प्रतिगृह्यतां सहधर्मचरणायेति ।

King :—My title of King [is] indeed [to-day] significant. Now is His Reverence Kāśyapa all right for the sake of favouring the world?

Sages :—Persons endowed with super-human powers have welfare depending upon themselves. He says this to you, preceded by inquiry about [your] health [lit. freedom from disease]—

King :—What does His Reverence order!

Śārṅgarava :—That you, by mutual agreement, married this my daughter—that has been sanctioned by me harbouring love for you two. Why?

You are [well-] known [or, remembered] to us as the fore-most [or, moving in front] of the worthy; while Śakuntalā is good [or, sacrificial] act incarnate. Bringing together the bride and bride-groom of equal merits, the Creator after a long time has not become fit to be censured. (15)

So, may this one, now big with child, be accepted [by you] for the performance of religious duties together.

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१ सर्वथार्थवान् २ राजन् स्वाधीन... ३ समवायादिमां ४ भवानुपयेमे ५ प्राग्रहरः

गौतमी—[1]अज्ज, किं वि वत्तुकामम्हि । ण मे वअणावआसो अत्थि ।
३ कहंत्ति[2] । [आर्य किमपि वक्तुकामास्मि । न मे वचनावकाशोऽस्ति । कथमिति ।]

णावेक्खिओ गुरुअणो [3]तुए इमाए ण पुच्छिदो बंधू ।
एक्कक्कं एव्व चरिए भणामि किं एक्कमेक्कस्स ॥ १६ ॥

[नापेक्षितो गुरुजनस्त्वयानया न पृष्टो बन्धुः ।
एकैकमेव चरिते भणामि किमेकमेकस्मै ॥]

३ **शकुन्तला**—(आत्मगतम्) किं णु क्खु अज्जउत्तो भणादि । [किं नु खल्वार्यपुत्रो भणाति ।]

राजा—[4]किमिदमुपन्यस्तम् ।

६ **शकुन्तला**—(आत्मगतम्) [5]पावओ क्खु वअणोवण्णासो । [पावकः खलु वचनोपन्यासः ।]

शार्ङ्गरवः—[6]कथमिदं नाम । भवन्त एव सुतरां लोकवृत्तान्तनिष्णाताः ।

सतीमपि ज्ञातिकुलैकसंश्रयां
जनोऽन्यथा भर्तृमतीं विशङ्कते ।
अतः समीपे परिणेतुरिष्यते
[7]प्रियाप्रिया वा प्रमदा स्वबन्धुभिः॥ १७ ॥

Gautamī :—Noble one ! I am desirous of saying something or other. There is no scope [however] for my speech. Why ?

The elders were not taken into account by you ; by her was not asked [any] relative. In what was done singly by each, what [should] I say to either about the other ? (16)

Śakuntalā :—(*To herself*) What indeed would my Lord say ?

King :—What is this brought unto me ?

Śakuntalā :—(*To herself*) [As destructive as] fire indeed [is] this introductory [or, uttered] speech.

Śārṅgarava :—How indeed [is] this ? You yourself alone [are] much more well-versed in the ways of the world !

People suspect a married woman, even though chaste, whose exclusive resort is the house of [her kinsmen], as [being] otherwise ; so, a young grown up woman (*pramadā*) is desired by her relatives, to be near [her] husband whether beloved or not beloved [of him]. (17)

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१ भद्दमुह वत्तु... २ कधितुं ति । राजा—अयि कथ्यताम् ३ इमीए तुमे वि ण...एक्कक्कमेण वरिए किं भणउ एक्कमेक्कस्स ४ अये, किमिदं ५ हुं, सावलेवो से वअण्णावक्खेवो । ६ किं नाम विनिमिदमुपन्यस्तमिति । ननु भवानेव...निष्णातः ७ तदप्रियापि

राजा—किमत्रभवती मया परिणीतपूर्वा ।

शकुन्तला—(सविषादम् आत्मगतम्) हिअअ [1]संपदं से आसङ्का । [हृदय साम्प्रतं त आशङ्का ।]

शार्ङ्गरवः—[2]किं कृतकार्यद्वेषो[3] धर्मं प्रति विमुखतोचिता राज्ञः ।

राजा—कुतोऽयमसत्कल्पनाप्रश्नः ।

शार्ङ्गरवः—मूर्छन्त्यमी विकाराः प्रायेणैश्वर्यमत्तेषु[4] ॥ १८ ॥

राजा—विशेषेणाधिक्षिप्तोऽस्मि ।

गौतमी—जादे मुहुत्तअं मा लज्ज । अवणइस्सं दाव दे ओउंठणं । तदो तुमं भट्टा अहिजाणिस्सदि । [जाते मुहूर्तं मा लज्जस्व । अपनेष्यामि तावत्तेऽवगुण्ठनम् । ततस्त्वां भर्ताभिज्ञास्यति ।] (यथोक्तं करोति)

राजा—(शकुन्तलां निर्वर्ण्य । आत्मगतम्)

King :—What ! Was her ladyship married by me before ?

Śakuntalā :—(*With dejection, to herself*) [O] heart, proper [was] your apprehension.

Śārṅgarava :—

Is hatred for an act done, aversion to duty proper for a king ?

King :—

Whence this question arising out of a false assumption ?

Śārṅgarava :—

Generally, these drawbacks [or, whimsical changes] do prevail in the case of those who are intoxicated with over-lord-ship [or, affluence]. (18)

King :—I am [being] specifically [or, grossly] insulted.

Gautamī :—Darling, do not feel shame for a while. I shall just remove your veil. Then your husband would recognise you. (*Does as said*)

King :—(*Scrutinizing* Śakuntalā, *to himself*)

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१ संवुदा २ राजन्, किं... ३ द्वेषाद्धर्मं प्रति विमुखता कृतावज्ञा ४ -मत्तानाम्

इदमुपनतमेवं [1]रूपमक्लिष्टकान्ति
प्रथमपरिगृहीतं स्यान्न [2]वेत्यव्यवस्यन् ।
भ्रमर इव [3]विभाते कुन्दमन्तस्तुषारं
न च खलु परिभोक्तुं नापि शक्नोमि [4]हातुम् ॥ १९ ॥

(विचारयन् स्थितः)

प्रतीहारी—अहो धम्मावेक्खिआ भट्टिणो । ईदिसं णाम सुहोवणदं [5]रूवं देक्खिअ को अण्णो विआरेदि । [अहो धर्मापेक्षिता भर्तुः । ईदृशं नाम सुखोपनतं रूपं दृष्ट्वा कोऽन्यो विचारयति ।]

शार्ङ्गरवः—भो राजन् किमिति जोषमास्यते ।

राजा—[6]भोस्तपोधनाः, चिन्तयन्नपि न खलु स्वीकरणमत्रभवत्याः स्मरामि । तत्कथमिमामभिव्यक्तलक्षणां प्रत्यात्मानं [7]क्षेत्रिणमाशङ्कमानः प्रतिपत्स्ये ।

शकुन्तला—(अपवार्य)[8] परिणए एव्व सन्देहो । [9]कुदो दाणिं मे दूराहिरोहिणी आसा । [परिणय एव सन्देहः । कुत इदानीं मे दूराधिरोहिण्याशा ।]

Unable to decide [lit. not deciding] whether this form possessed of untarnished loveliness, thus brought near, was accepted before or not, I am indeed not able to enjoy [it], nor again to abandon [it], like a bee at dawn, the *Kunda* flower with dew inside. (19)

[*Stays on reflecting*

A. D. C.—Oh the [very high] regard of the Master for righteousness ! Having indeed seen such a form brought near easily, who else will be hesitating [or, deliberating] ?

Śārṅgarava :—O king, why is it that you sit silent ?

King :—O hermits ! Although thinking about it, I indeed do not remember the acceptance [by myself] of her ladyship. So, how shall I accept her, suspecting myself [to be] a nominal husband (*kṣetrin*) with regard to her in whom the signs of pregnancy are manifest ?

Śakuntalā :—(*Aside*) [There is] doubt about the marriage itself ! Whence now my high-soaring hope ?

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१ रूपमक्लिष्ट– २ वेत्यध्यवस्यन् ३ निशान्ते ४ मोक्तुम् ५ इत्थीरदणं ६ भोस्तपस्विन् ७ क्षेत्रियमिव मन्यमानः ८ हद्धी हद्धी । अज्जस्स, कधं परिणए ९ भग्गा

शार्ङ्गरवः—मा तावत् ।

[१]कृताभिमर्शामनुमन्यमानः
सुतां त्वया नाम मुनिर्विमान्यः ।
मुष्टं प्रतिग्राहयता स्वमर्थं
पात्रीकृतो दस्युरिवासि येन ॥ २० ॥

शारद्वतः—शार्ङ्गरव विरम त्वमिदानीम् । शकुन्तले वक्तव्यमुक्तमस्माभिः । सोऽयमत्रभवानेवमाह । दीयतामस्मै [३]प्रत्ययप्रतिवचनम् ।

शकुन्तला—(आत्मगतम्) इदं अवत्थन्तरं गदे तारिसे अणुराए किं वा सुमराविदेण । [४]अत्ता दाणिं मे सोअणीओ[५] त्ति ववसिदं एदं । (प्रकाशम्) अज्जउत्त (इत्यर्धोक्ते) [६]संसइदे दाणिं परिणए ण एसो समुदाआरो । पोरव जुत्तं णाम दे तह पुरा अस्समपदे [७]सहावुत्ताणहिअअं इमं जणं समअपुव्वं [८]पतारिअ संपदं ईदिसेहिं अक्खरेहिं पच्चाचक्खिदुं । [इदमवस्थान्तरं गते तादृशेऽनुरागे किं वा स्मारितेन । आत्मेदानीं मे शोचनीय इति व्यवसितमेतत् ।... आर्यपुत्र...संशयित इदानीं परिणये नैष समुदाचारः । पौरव युक्तं नाम ते तथा पुनराश्रमपदे स्वभावोत्तानहृदयमिमं जनं समयपूर्वं प्रतार्य साम्प्रतमीदृशैरक्षरैः प्रत्याख्यातुम् ।]

Śārṅgarava :—[Do] not [say so], for the matter of that.

Is that sage indeed to be disrespected by you, [the sage] condoning the out-rage done by you on his daughter [lit: approving of the daughter violated by you], by whom you like a thief made to accept his own property stolen [by you] were made a fit recipient. (20)

Śāradvata :—Śārṅgarava, stop you now. Śakuntalā, what was to be said, has been said by us. Here, His Honour thus, circumstanced (*saḥ*), says thus. Let a reply be given to him.

Śakuntalā :—(*To herself*) When that sort of [ardent] affection has taken to this changed condition, what again [is the use] of reminding ? My self now is fit to be lamented for—this [is] fixed up. (*Aloud*) My Lord, (*With this half-said*) when the marriage [itself] is now doubted, this [is] not the proper

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१ कृतावमर्शामनु-२ इष्टं ३ प्रत्यय dropped ४ अथवा अत्ता ५ सोधणीओ । भोदु । ववसिस्सं । ६ अथवा संसइदो दाणिं एसो... ७ सब्भावुत्ताण... ८ संभाविअ

राजा—[1]एवमादिभिरात्मकार्यनिर्वर्तनीनां योषितामनृतमयवाङ्मधुभिराकृष्यन्ते विषयिणः ।

गौतमी—महाभाअ ण अरुहसि एव्वं मन्तिदुं । तवोवणसंवड्ढिदो अणभिण्णो अअं जणो कइदवस्स । [महाभाग नार्हस्येवं मन्त्रयितुम् । तपोवन-संवर्धितोऽनभिज्ञोऽयं जनः कैतवस्य ।]

3.3 राजा—तापसवृद्धे

स्त्रीणामशिक्षितपटुत्वममानुषीषु
संदृश्यते किमुत याः प्रतिबोधवत्यः ।
प्रागन्तरिक्षगमनात् स्वमपत्यजात-
[2]मन्यैर्द्विजैः परभृताः खलु पोषयन्ति ॥ २२ ॥

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you feeling compassionate was he coaxed with water, saying 'Let him indeed drink first.' But, owing to unfamiliarity with you, he did not come near about your hand. Afterwards by him was shown great fondness (*praṇayaḥ*) towards the very same water [when] taken by me. Then you thus cut a joke–'Every one confides in one's kindred-folk; both [of you] here [are] foresters.'

King :—By such and other honeyed words constituted of falsehood, of women seeing their purpose through, are attracted men addicted to sensual pleasures.

Gautamī :—August one ! You do not deserve to talk in this strain ! This person brought up in a penance-grove [is] not conversant with roguery.

King :—[O] old ascetic dame !

Untaught [i. e. natural cleverness of women is well seen in [the case of] females not human; what then [in the case of those] who are possessed of understanding ! The [female] cuckoos indeed get their young ones nourished by other birds, prior to their [being able to indulge in] flying into the sky ! (22)

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१ आभिस्ताभिरात्मकार्यनिवर्तिनीभिर्मधुराभिरनृतवाग्भिराकृष्यन्ते विषयिणः २ अन्यद्विजैः

शकुन्तला—(सरोषम्) अणज्ज, अत्तणो हिअआणुमाणेण पेक्खसि। को दाणिं अण्णो धम्मकञ्चुअप्पवेसिणो तिणच्छण्णकूवोवमस्स तव अणुकिदिं पडिवदिस्सदि । [अनार्य, आत्मनो हृदयानुमानेन प्रेक्षसे । क ३
इदानीमन्यो धर्मकञ्चुकप्रवेशिनस्तृणच्छन्नकूपोपमस्य तवानुकृतिं प्रतिपत्स्यते ।]

राजा—(आत्मगतम्) [2]संदिग्धबुद्धिं [3]मां कुर्वन्नकैतव इवास्याः कोपो लक्ष्यते । तथा ह्यनया ६

मय्येव विस्मरणदारुणचित्तवृत्तौ
वृत्तं रहः प्रणयमप्रतिपद्यमाने ।
भेदाद् भ्रुवोः कुटिलयोरतिलोहिताक्ष्या
भग्नं शरासनमिवातिरुषा स्मरस्य ॥ २३ ॥

(प्रकाशम्) भद्रे प्रथितं दुःषन्तस्य चरितम्[4] । तथापीदं न लक्ष्यते।

Śakuntalā :—(*In anger*) [You] boor ! You see [everything] after the measure of your own heart ! Who else now would take to imitating acts of you, who entering into the cloak of duty can be compared to a well covered over with grass !

King :—(*To himself*) Making me doubtful of ideas [in this matter] her anger appears to be as though free from roguery [that is, genuine]. For, by her

possessing extremely red eyes, is snapped asunder, through great wrath, owing to the knitting of curved eyebrows as though the bow of the God of love, at me not acknowledging the love formed in private, [and] with the attitude of mind [regarded by her as] dreadful owing to loss of memory ! (23)

(*Aloud*) Good lady, Duḥṣanta's life [is] an open book [lit well-known]. Further, this [such conduct] is not seen [amongst the people either].

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१ अणुकारी भविस्सादि २ वनवासाद्विभ्रमः पुनरत्रभवत्याः कोपो लक्ष्यते । तथा हि—न तिर्यगवलोकितं भवति चक्षुरालोहितं वचोऽपि परुषाक्षरं न च पदेषु संसज्जते। हिमार्त इव वेपते सकल एष बिम्बाधरः स्वभावविनते भ्रुवौ युगपदेव भेदं गते ॥ अथवा ३ मामधिगत्य कैतवच्छायया कोपोऽस्याः ४...प्रजासु

शकुन्तला—तुम्हे ज्जेव पमाणं जाणध धम्मत्थिदिं च लोअस्स।
लज्जाविणिज्जिदाओ जाणन्ति ण किंपि महिलाओ ॥२३ A॥

सुट्ठु दाव [1]सच्छन्दचारिणी किदम्हि जा अहं इमस्स पुरुवंसप्पच्चएण मुहमहुणो हिअअट्ठिअविसस्स हत्थब्भासं उवगदा। [यूयमेव प्रमाणं जानीथ
3 धर्मस्थितिं च लोकस्य। लज्जाविनिर्जिता जानन्ति न किमपि महिलाः ॥ सुष्ठु तावत्स्वच्छन्दचारिणी कृतास्मि याहमस्य पुरुवंशप्रत्ययेन मुखमधोर्हृदयस्थितविषस्य हस्ताभ्याशमुपगता।] (पटान्तेन मुखमावृत्य रोदिति)

शार्ङ्गरवः—इत्थमात्मकृतं[2] चापलं दहति।
अतः परीक्ष्य कर्तव्यं विशेषात्संगतं रहः।
अज्ञातहृदयेष्वेवं वैरीभवति सौहृदम् ॥ २४ ॥

राजा—अयि भोः, [3]किमत्रभवतीप्रत्ययादिवास्मान्संभृतदोषैः क्षिणुथ।

शार्ङ्गरवः—(सासूयम्) श्रुतं भवद्भिरधरोत्तरम्।

Śakuntalā :—

[You seem to think that] you alone know the proofs and the limits of correct [or, pious] behaviour of the people; matrons overwhelmed with shame know nothing whatever! (23 A)

Well, indeed, have I been made a wanton woman,—I who, through confidence in the [rectitude of] Puru race came into the sphere of the hands [or, clutches] of one having honey in [his] mouth [and] poison in [his] heart! (*Weeps covering her face with the skirt of her garment*)

Śārṅgarava :—Thus a rash act done by oneself burns.

So, union, especially [a] private [one], should be gone through, after having examined [properly the pros and cons]; friendship towards those whose hearts are unknown turns into hostility. (24)

King :—Oh, ho! Why do you, merely on the trust in this lady, wound us with words involving censure!

Śārṅgarava :—(*With scorn*) Did you hear the inversion of the proper order of things [or, the preposterous nature]?

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१ अत्तच्छन्दाणुआरिणी संवुत्तम्हि,... आरिणी गणिआ समुवत्थिदा। गोतमी–जादे, इमस्स पुरुवंस...हत्थं समुवगदासि। २ इत्थमप्रतिहतं ३ भवतीवचनसंप्रत्ययादे...

आ जन्मनः शाठ्यमशिक्षितो य-
स्तस्याप्रमाणं वचनं जनस्य ।
परातिसंधानमधीयते यै-
र्विद्येति ते सन्तु किलाप्तवाचः ॥ २५ ॥

राजा--[1]भोः सत्यवादिन्, अभ्युपगतं तावदस्माभिरेवम् । किं पुनरिमामभिसंधाय लभ्यते ।

शार्ङ्गरवः--विनिपातः ।

राजा--विनिपातः पौरवैः प्रार्थ्यत इति न श्रद्धेयमेतत् ।

[2]शारद्वतः--शार्ङ्गरव किमुत्तरोत्तरेण । अनुष्ठितो गुरुसंदेशः । प्रतिनिवर्तामहे वयम् । (राजानं प्रति)

तदेषा भवतः पत्नी[3] त्यज वैनां गृहाण वा ।
उपपन्ना हि दारेषु प्रभुता सर्वतोमुखी ॥ २६ ॥

गौतमि गच्छाग्रतः । (प्रस्थिताः)

The statement of a person who has not been [ever] taught roguery right up from birth, [is] not authoritative; let those, verily, by whom is studied the over-reaching of others as a science, be of reliable words! (25)

King :—O truth-speaker! this is, for the matter of that, admitted by us; but what is to be gained by having deceived her?

Śārṅgarava :—Perdition.

King :—That perdition is hankered after by the descendants of Puru [is] not credible.

Śāradvata ;—Śārṅgarava, what [is] the use of a further reply [or, endless wrangling]? The message of the preceptor has been acted upon. [So] we should return. (*To the* King)

So, this one [is] your [lawfully wedded] wife; abandon her or take [her]; for, all-pervading authority of the husband over wife [is] proper. (26)

Gautamī, go ahead. [*Start*

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१ हंहो सत्यवादिन्नभ्युपगतं तावदस्माभिरेवंविधा वचनम् । २ शार्ङ्गरवः-- भोः राजन् किमत्रोत्तरैः । अनुष्ठितो गुरुनियोगः । संप्रति निवर्तामहे वयम् । ३ कान्ता

शकुन्तला—कहं इमिणा किदवेण विप्पलद्ध म्हि । तुम्हे वि मं परिच्चअह । [कथमनेन कितवेन विप्रलब्धास्मि । यूयमपि मा परित्यजथ ।] (अनुप्रतिष्ठते)

गौतमी—([1]स्थित्वा) वच्छ सङ्गरव, अणुगच्छदि इअं णो करुणपरिदेविणी सउन्दला । पच्चादेसपरुसे भत्तुणि [2]किं वा मे पुत्तिआ करिस्सदि । [वत्स शार्ङ्गरव, अनुगच्छतीयं नः करुणपरिदेविनी शकुन्तला । प्रत्यादेशपरुषे भर्तरि किं वा मे पुत्रिका करिष्यति ।]

शार्ङ्गरवः—(सरोषं निवृत्य) किं[3] पुरोभागे स्वातन्त्र्यमवलम्बसे ।

(शकुन्तला भीता वेपते)

शार्ङ्गरवः—शकुन्तले

यदि यथा वदति क्षितिपस्तथा
त्वमसि किं पितुरुत्कुलया त्वया ।
अथ तु वेत्सि शुचि व्रतमात्मनः
पतिकुले तव दास्यमपि क्षमम् ॥ २७ ॥

तिष्ठ, साधयामो वयम् ।

राजा—भोस्तपस्विन् किमत्रभवतीं[4] विप्रलभसे ।

Śakuntalā :—How have I been deceived by this rogue? You also abandon me? [*Sets out after them*

Gautamī :—(*Stopping*) Dear Śārṅgarava, this Śakuntalā lamenting piteously is following us. When [her] husband [is] harsh [enough to indulge] in repudiation, what again would my dear daughter do?

Śārṅgarava :—(*Turning back in anger*) What, [O] over-bold [or, wanton] one! do you resort to independence [so as to defy your elders]? [Śakuntalā *trembles in fright*

Śārṅgarava :—Śakuntalā,

If you are as the King says, what [is the use] of you gone out of the family, to the father? If, on the other hand, you know your behaviour [or, vow to be] unsullied, even your state of slave at the husband's household [is] proper! (27)

Stay, we go.

King :—O hermit, why do you deceive her ladyship?

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१ (परिवृत्य, अवलोक्य च) २ किं करेदु तवस्सिणी । ३ आः पुरोभागिनि ४ किमत्रभवती विप्रलभ्यते । पश्य—

कुमुदान्येव शशाङ्कः सविता बोधयति पङ्कजान्येव।
वशिनां हि परपरिग्रहसंश्लेषपराङ्मुखी वृत्तिः ॥ २८ ॥

शार्ङ्गरवः—[1]यदा तु पूर्ववृत्तमन्यसङ्गाद्विस्मृतो भवांस्तदा कथमधर्मभीरुः।

राजा—भवन्तमेवात्र गुरुलाघवं पृच्छामि।

मूढः स्यामहमेषा वा वदेन्मिथ्येति संशये।
दारत्यागी भवाम्याहो परस्त्रीस्पर्शपांसुलः ॥ २९ ॥

[3]पुरोहितः—(विचार्य) यदि तावदेवं क्रियताम्।

राजा—अनुशास्तु मां [4]भवान्।

पुरोहितः—अत्रभवती तावदा प्रसवादस्मद्गृहे तिष्ठतु। कुत [5]इदमुच्यत इति चेत्—त्वं साधुभिरादिष्टपूर्वः प्रथममेव चक्रवर्तिनं पुत्रं जनयिष्यसीति। स चेन्मुनिदौहित्रस्तल्लक्षणोपपन्नो भविष्यति, अभिनन्द्य शुद्धान्तमेनां प्रवेशयिष्यसि। विपर्यये तु पितुरस्याः समीपग[6]मनमुपस्थितमेव।

The moon awakens only the night-lotuses, the sun only the day-lotuses. For, the attitude of mind of those who have control [over their sense-organs] [is] averse to embracing the wife of another. (28)

Sārṅgarava :—But if [or, supposing] you have forgotten the previous happening, owing to addiction to something else, how [can it be said that your repudiation is due to your being] afraid of [incurring] sin [in accepting her]?

King :—I ask you yourself about the superior and the inferior [or, right and wrong] in this matter.

The doubt being there—I may be infatuated, or this one may be telling a lie— I would [either] become the abandoner of [my] wife or [one] defiled by the touch of another's wife! (29)

Preceptor :—(*Considering*) If so, let this be done.

King :—May Your Honour instruct me.

Preceptor :—As regards her ladyship, let her stay in our house till delivery. Why is this being said [or, suggested]?—

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१ राजन्, अथ पुनः पूर्ववृत्तं व्यासङ्गाद्विस्मृतं भवेत्तदा… २–लाघवज्ञं ३ पुरोधाः—…क्रियते। ४ गुरुः ५ राजा–कुत इदम्। पुरोधाः— त्वं साधु नैमित्तिकैरादिष्टपूर्वः प्रथममेवोभयचक्र–६ …गमनं स्थितमेव

राजा—यथा गुरुभ्यो रोचते ।

पुरोहितः—वत्से, अनुगच्छ माम् ।

शकुन्तला—भअवदि वसुन्धरे देहि मे विवरं । [भगवति वसुन्धरे देहि[1] मे विवरम् ।] (रुदती निष्क्रान्ता सह पुरोधसा तपस्विभिश्च) (राजा शापव्यवहित-स्मृतिः शकुन्तलागतमेव चिन्तयति)

(नेपथ्ये) आश्चर्यम्, आश्चर्यम् ।

राजा—(आकर्ण्य[2]) किं नु खलु स्यात् ।

(प्रविश्य) पुरोहितः—(सविस्मयम्) देव, अद्भुतं खलु संवृत्तम् ।

राजा—किमिव ।

पुरोहितः—परावृत्तेषु कण्वशिष्येषु

सा निन्दन्ती स्वानि भाग्यानि बाला
बाहूत्क्षेपं क्रन्दितुं च प्रवृत्ता ।

[to this question the answer is]—you have been fore-told before by the saints that you would be at the very first begetting a son [destined to be] a Universal Monarch; if that son of the sage's daughter would be endowed with the characteristic marks of that [Cakravartin], having commended her, you would be introducing her into the harem. But in [the case of] the reverse [happening], her going to [her] father is just fixed up [or, a fore-gone conclusion].

King :—As it pleases the revered preceptor.

Preceptor :—Child, follow me.

Śakuntalā :—Divine Earth, give [or, make for] me an opening. [*Exit, weeping with* Preceptor *and hermits*

[*The* King *with his memory obscured by the curse goes on thinking concerning* Śakuntalā *herself*

(*Behind the curtain*) Wonder! Wonder!

King :—(*Listening*) What could it indeed be?

(*Entering*) **Preceptor** :—(*With astonishment*) Your Majesty, [something] extraordinary has indeed come to pass!

King :—What like?

Preceptor :—With the disciples of Kaṇva gone back,

that girl, blaming her own fortunes, started lamenting, with [her] arms tossed up,—

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१ वसुहे २ कर्णं दत्त्वा

राजा—किं च[1]।

पुरोहितः—स्त्रीसंस्थानं चाप्सरस्तीर्थमारा-
[2]दुत्क्षिप्यैनां ज्योतिरेकं तिरोऽभूत्[3] ॥ ३० ॥

(सर्वे विस्मयं रूपयन्ति)

राजा—[4]प्रागपि सोऽस्माभिरर्थः प्रत्यादिष्ट एव। किं वृथा[5] तर्केणान्विष्यते। विश्राम्यतु[6] भवान्।

पुरोहितः—([7]विलोक्य) विजयस्व। (निष्क्रान्तः)

राजा—वेत्रवति पर्याकुलोऽस्मि। शयनभूमिमार्गमादेशय[8]।

प्रतीहारी—इदो इदो [9]देवो। [इत इतो देवः।] (प्रस्थिता) ६

राजा—[10] कामं प्रत्यादिष्टां स्मरामि न परिग्रहं मुनेस्तनयाम्।
बलवत्तु दूयमानं प्रत्याययतीव मे[11] हृदयम् ॥ ३१ ॥

(निष्क्रान्ताः सर्वे)

इति[12] पञ्चमोऽङ्कः।

King :—And then—

Preceptor :—and that very moment, a flash, having a woman's form, having lifted her up, near about the Apsaras-tīrtha, was lost to view. (30)

[*All gesticulate astonishment*

King :—That thing [stands] already definitely repudiated by us. Why should it be pursued by useless conjecture! May you take rest.

Preceptor :—(*Beholding*) Be victorious. [*Exit*

King :—Cane-bearer, I am quite uneasy. Direct [me] the way to the bed-chamber.

A. D. C.:—This way, this way, [may] His Majesty [come].

[*Starts*

King :—

Granted that I remember not the repudiated sage's daughter as [my] wife; but my heart, being exceedingly afflicted, as though causes [me] to be convinced. (31)

[*Exeunt omnes*

End of Act V

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१ किं तदानीम्। २...मारात् क्षिप्त्वैवाशु ३ जगाम ४ गुरो भगवन् ५ मृषा ६ विश्राम्यताम् ७ विलोक्य dropped ८ शयनीयगृहमादेशय ९ एदु देवो १० (परिक्रामन् स्वगतं) ११ मां १२ शाकुन्तलाप्रत्याख्यानं नाम

षष्ठोऽङ्कः ।

(ततः प्रविशति [1]नागरिकः श्यालः पश्चाद्बद्धं पुरुषमादाय रक्षिणौ च)

रक्षिणौ—(पुरुषं ताडयित्वा) [2]अले कुम्भीलआ कहेहि कहिं तुए एशे मणिबन्धणुक्किण्णणामहेए[3] लाअकीअए अङ्गुलीअए शमाशादिए । [अरे कुम्भीलक कथय कुत्र त्वयैतन्मणिबन्धनोत्कीर्णनामधेयं राजकीयमङ्गुलीयकं समासादितम् ।]

पुरुषः—(भीतिनाटितकेन) पशीदन्तु भावमिश्शे । हगे ण ईदिशकम्मकाली । [प्रसीदन्तु भावमिश्राः । अहं नेदृशकर्मकारी ।]

प्रथमः—किं णु खु शोहणे बम्हणेत्ति कलिअ रण्णा पडिग्गहे दिण्णे ।। [किं नु खलु शोभनो ब्राह्मण इति कृत्वा राज्ञा परिग्रहो दत्तः ।]

पुरुषः—शुणुध दाणिं । हगे शक्कावदालब्भन्तलवाशी धीवले । [शृणुतेदानीम् । अहं शक्रावताराभ्यन्तरवासी धीवरः ।]

ACT VI

(*Then enter* Śyāla [*king's brother-in-law*], *the City-Police Inspector, behind two Police-men holding a* Man *bound down*)

Two Police-men :—(*Having beaten the* man) O thief, tell [us] where was come across by you this royal ring with the name inscribed by the setting of gems.

Man :—(*With the gesticulation of fear*) May Your Honours be pleased. I am not habituated to doing such [a heinous] deed.

First :—Could it indeed be a gift given by the King, considering [you to be] a good Brāhmaṇa ?

Man :—Listen now. I [am] a fisherman living within Śakrāvatāra.

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१ नागरकः (श्यालः dropped) २ हण्डे ३ महालदणभाशुले उक्किण्णणामक्खले लाअकीए...

द्वितीयः—पाडच्चला किं अम्हेहिं जादी[१] पुच्छिदा। [पाटच्चर किमस्माभिर्जातिः पृष्टा।]

श्यालः—सूअअ कहेदु सव्वं अणुक्कमेण। मा णं अन्तरा पडिबन्धह। [सूचक कथयतु सर्वमनुक्रमेण। मैनमन्तरा प्रतिबध्नीतम्।]

उभौ—जं आवुत्ते आणवेदि। कहेहि कहेहि। [यदावुत्त आज्ञापयति। कथय कथय।]

पुरुषः—अहके [२]जालुग्गालादीहिं मच्छबन्धणोवाएहिं कुडुम्बभलणं कलेमि। [अहं जालोद्गालादिभिर्मत्स्यबन्धनोपायैः कुटुम्बभरणं करोमि।]

श्यालः—(विहस्य) विसुद्धो दाणिं दे आजीवो। [विशुद्ध इदानीं त आजीवः।]

पुरुषः—भट्टा [भर्तः]

शहजे किल जे विणिन्दिए ण हु दे कम्म विवज्जणीअए।
[३]पशुमालणकम्मदालुणे अणुकम्पामिदुए व्व [४]शोत्तिए ॥ १ ॥

[सहजं किल यद्विनिन्दितं न खलु तत्कर्म विवर्जनीयम्।
पशुमारणकर्मदारुणोऽनुकम्पामृदुरेव श्रोत्रियः ॥]

Second :—Cut-throat [or, Robber]! Was [your] caste asked by us?

Śyāla :—Sūcaka, let him tell all in proper order; do not obstruct him in the middle.

Both :—As Your Honour commands. Tell, tell.

Man :—I do [or, manage] the maintenance of [my] family by nets, hooks and other means of catching fish.

Śyāla :—(*Laughing*) A holy profession [this,] forsooth of yours!

Man :—Master [or, Officer],

Whatever [even] quite censurable [duty] is born with one, that act surely is not to be discarded. A Brāhmaṇa, well-versed in the Vedas, dreadful in the act of slaughtering a victim [at a sacrifice] is certainly tender with compassion. (1)

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१ जादिं वशादिं च पुश्चिदे। २ जालबडिशप्पहुदीहिं मश्च... ३ पशुमालि कलेदि दालुणे ४ शोणिके

श्यालः—तदो तदो। [ततस्ततः।]

पुरुषः—अह एकश्शिं दिअशे खण्डशो लोहिअमच्छे मए कप्पिदे। जाव तश्श उदलब्भन्तले एदं [1]लदणभाशुलं अङ्गुलीअलं देक्खिअ पच्छा अहके शे विक्कआअ दंशअन्ते गहिदे भावमिश्शेहिं। मालेह वा मुञ्चेह वा। अअं शे आअमवुत्तन्ते। [अथैकस्मिन्दिवसे खण्डशो रोहितमत्स्यो मया कल्पितः। यावत्तस्योदराभ्यन्तर इदं रत्नभासुरमङ्गुलीयकं दृष्ट्वा पश्चादहमस्य विक्रयाय दर्शयन्गृहीतो भावमिश्रैः। मारयत वा मुञ्चत वा। अयमस्यागमवृत्तान्तः।]

श्यालः—जाणुअ विस्सगन्धी[3] गोधादी मच्छबन्धो एव्व णिस्संसअं। अङ्गुलीअअदंसणं से विमरिसिदव्वं। राअउलं एव्व गच्छामो। [जानुक विस्रगन्धी गोधाधी मत्स्यबन्ध एव निःसंशयम्। अङ्गुलीयकदर्शनमस्य विमर्शयितव्यम्। राजकुलमेव गच्छामः।]

रक्षिणौ—तह। गच्छ, अले गण्ठिभेदअ। [तथा। गच्छ, अरे ग्रन्थि-भेदक।]

(सर्वे परिक्रामन्ति)

श्यालः—सूअअ, इमं गोपुरदुआरे अप्पमत्ता पडिवालअ जाव[4] इमं अङ्गुलीअअं जहागमणं भट्टिणो णिवेदिअ तदो सासणं पडिच्छिअ णिक्कमामि। [सूचक, इमं गोपुरद्वारेऽप्रमत्तौ प्रतिपालयतम् यावदिदमङ्गुलीयकं यथागमनं भर्तुर्निवेद्य ततः शासनं प्रतीक्ष्य निष्क्रामामि।]

Śyāla :—And then ?

Man :—Now one day, a *Rohita* fish was cut by me into pieces, when having seen this ring refulgent with gems within [its] belly, and afterwards displaying it for sale, I was caught by Your Honours. Kill [me] or leave. This [is] the account of its acquisition.

Śyāla :—Jānuka, smelling of raw fish, [he is] undoubtedly a *godhā* [crocodile]- eater and a fish-catcher. The [story of the] finding out of the ring, has to be looked into. Let us go to the palace itself.

Two Police-men :—All right get on, O [you] cut-purse.

[*All move about*

Śyāla :—Sūcaka, guard this one at the turret-gate carefully [lit. not being negligent], while, after having communicated

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१ महालदण– २ कुट्टेध ३ मच्छोदरसंठिदं ति णत्थि संदेहो। तधा अअं से विस्सगन्धो। आगमो दाणिं एदस्स विमरिसिदव्वं। ४ जाव राअउलं पविसिअ णिक्कमामि।

उभौ—पविशदु आवुत्ते शामिपशादश्श। [प्रविशत्वावुत्तः स्वामिप्रसादाय।]
[1](निष्कान्तः श्यालः) २७

प्रथमः—जाणुअ चिलाअदि क्खु आवुत्ते। [जानुक चिरायते खल्वावुत्तः।]

द्वितीयः—णं अवशलोवशप्पणीआ लाआणो। [नन्वसरोपसर्पणीया
राजानः।] २८

प्रथमः—जाणुअ फुलन्ति मे [2]हत्था इमश्श वज्झश्श शुमणो पिणद्धुं। [जानुक स्फुरतो मम हस्तावस्य वध्यस्य सुमनसः पिनद्धुम्।] (पुरुषं निर्दिशति)

पुरुषः—णालुहदि भावे अकालणमा[3]लणे भविदुं। [नार्हति भावोऽकारण- २९
मारणो भवितुम्।]

द्वितीयः—(विलोक्य) एशे अम्हाणं [4]शामी पत्तहत्थे लाअशाशणं
पडिच्छिअ इदोमुहे देक्खीअदि। गिद्धवली भविश्शशि शुणो मुहं वा देक्खिश्शशि। ३०
[एष नौ स्वामी पत्रहस्तो राजशासनं प्रतीक्ष्येतोमुखो दृश्यते। गृध्रबलिर्भविष्यसि शुनो मुखं वा द्रक्ष्यसि।]

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to the master about this ring as it came [to us], and having then waited for [his] command I come out.

Both :—May Your Honour enter [the palace] for the Master's favour. [*Exit* Śyāla

First :—Jānuka, His Honour is indeed taking a long time [to return].

Second :—I say, kings are to be approached [only] at [the proper] time.

First :—Jānuka, my hands are itching to tie on this [fellow] garlands for the doomed criminal. [*Points to the* Man

Man :—Your Honour does not deserve to be a killer without cause.

Second :—(*Beholding*) Here our Master, with a paper in hand, having received the royal command, is seen [coming] facing this way. You would be an offering for the vultures or will see the mouth of a dog.

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१ नागरकः—तधा। २ अग्गहत्था (धीवरं निर्दिश्य) इमं गाण्ठच्छेदअं वावादेदुं। ३ –मालणं भाविदुं ४ ईशले पत्ते गेण्हिअ लाअशाशणं। (धीवरं प्रति) शउलाणं मुखं हे पेक्खशि अधवा गिद्धशिआलाणं बली भविश्शशि।

(प्रविश्य) श्यालः—[1]शिग्घं शिग्घं एदं [शीघ्रं शीघ्रमिमं] (इत्यर्धोक्ते)

पुरुषः—हा हदे म्हि। [हा हतोऽस्मि।] (विषादं नाटयति)

श्यालः—मुञ्चेध रे मुञ्चेध जालोवजीविणं। उववण्णो किल से अङ्गुलीअअस्स आगमः। [2]अम्हसामिणा जाव से कधिदम् [मुञ्चतं रे मुञ्चतं जालोपजीविनम्। उपपन्नः किलास्याङ्गुलीयकस्यागमः। अस्मत्स्वामिना यावदस्य कथितम्।]

सूचकः—जह आवुत्ते भणादि। [यथावुत्तो भणाति।]

द्वितीयः—एशे [3]जमशदणं पविशिअ पडिणिवुत्ते। [एष यमसदनं प्रविश्य प्रतिनिवृत्तः।] (पुरुषं परिमुक्तबन्धनं करोति)

पुरुषः—(श्यालं प्रणम्य) भट्टा [4]तुह केलके मे जीविदे। [भर्तः, त्वदीयं मे जीवितम्।] (पादयोः पतति)

श्यालः—उत्थेहि, उत्थेहि। एसो भट्टिणा अङ्गुलीअअमुल्लसंमिदो [5]पसादो वि दाविदो। [उत्तिष्ठ, उत्तिष्ठ। एष भर्त्राङ्गुलीयकमूल्यसंमितः प्रसादोऽपि दापितः।] ([6]पुरुषायार्थं प्रयच्छति)

पुरुषः—([7]सप्रणामं प्रतिगृह्य) भट्टा, अणुग्गाहिदम्हि। [भर्तः, अनुगृहीतोऽस्मि।]

(*Entering*) **Śyāla** :—Quickly, quickly this (*When half-said*)

Man :—Alas ! Alas ! I am undone ! [*Gesticulates grief*

Śyāla :— fisherman [lit. liver-by-net], Oh, be let off, let off. The acquisition of the ring by him, indeed, is accounted for as has been fully (*yāvat*) told by our Master.

Sūcaka :—As Your Honour says.

Second :—Here [this one] having entered the abode of Yama, has returned. [*Makes the* Man *free from bondage*

Man :—(*Bowing to* Śyāla) Master, my life belongs [that is, I owe my life] to you. [*Falls at the feet*

Śyāla :—Get up, get up ! Here is ordered to be given to you by the King a gift equal to the value of the ring. [*Gives money to the* Man

Man :—(*Accepting with a bow*) Master ! I am favoured.

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१ मुञ्चेड्ढ एसो जालोअजीवी। उववण्णो से...। २ The whole Sentence dropped ३ जमवशदिं गदुअ ४ अह कीलिशे मे आजीवे ५ परिदोसिओ दे पसादीकिदो। ६ धीवरस्य कटकं प्रयच्छति ७ सहर्षं

सूचकः—एशे णाम[1] अणुग्गहिदे जे शूलादो अवदालिअ हत्थिक्कन्धे पडिट्ठाविदे। [एष नामानुगृहीतो यः शूलादवतार्य हस्तिस्कन्धे प्रतिष्ठापितः ।]

जानुकः—आवुत्त पालिदोशिअं कहेदि[2] तेण अङ्गुलीअएण भट्टिणो शम्मदेण होदव्वं त्ति। [आवुत्त पारितोषिकं कथयति—तेनाङ्गुलीयकेन भर्तुः संमतेन भवितव्यमिति ।]

श्यालः—ण तस्सिं महारुहं रदणं[3] भट्टिणो [4]बहुमदं त्ति तक्केमि। तस्स दंसणेण कोपि [5]अभिमदो जणो भट्टिणा सुमरिदो। मुहुत्तअं पकिदिगम्भीरो वि पज्जस्सुणअणो आसि। [न तस्मिन्महार्हं रत्नं भर्तुर्बहुमतमिति तर्कयामि । तस्य दर्शनेन कोऽप्यभिमतो जनो भर्त्रा स्मृतः । मुहूर्तं प्रकृतिगम्भीरोऽपि पर्यश्रुनयन आसीत् ।]

सूचकः—[6]शेविदं णाम आवुत्तेण। [सेवितं नामावुत्तेन ।]

जानुकः—णं भणाहि-इमश्श कए [7]मच्छशत्तुणो त्ति। [ननु भण—अस्य कृते मत्स्यशत्रोरिति ।] (पुरुषमसूयया पश्यति)

पुरुषः—भट्टालके, इदो अद्धं तुम्हाणं शुमणोमुल्लं[8] होदु। [भट्टारक इतोऽर्धं युष्माकं सुमनोमूल्यं भवतु ।]

Sūcaka.—Here is he indeed favoured, who, having been taken down from the stake, has been put on the shoulders [or back] of the elephant !

Jānuka :—Master [or, Your Honour], the reward proclaims that that ring must have been greatly esteemed by the King.

Śyāla :—I guess that the very costly gem therein was not highly thought of by the Master. By its sight, some beloved person was remembered by the Master. Although grave by nature, he was for a time with eyes [filled] all round with tears

Sūcaka :—A great (*nāma*) service has been done by Your Honour.

Jānuka :—I say, say for the sake of this fish-enemy !

[*Looks with envy at the* Man

Man :—Sire, let half of this be the price of flowers for you.

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१ क्खु रण्णा तधा णाम २ महालिहल्लदणेण तेण ३... रदिणं नि ४ ण. परिदोसो । एत्तिकं उण–उभौ–किं णाम ।– नागरकः–तक्केमि – ५ हिअअट्ठिदो । ६ तोशिदे दाणिं भट्टा आवुत्तेण ७ मच्छिआभत्तुणो ८ शुलामुल्लं

[1]जानुकः—एत्तके जुज्जइ। [एतावदुज्यते।]

[2]श्यालः—धीवर महत्तरो तुमं। पिअवअस्सओ दाणिं मे संवुत्तो। कादम्बरीसक्खिअं अम्हाणं पढमसोहिदं इच्छीअदि। ता सोण्डिआपणं एव्व गच्छम्ह। [धीवर महत्तरस्त्वम्। प्रियवयस्यक इदानीं मे संवृत्तः। कादम्बरीसाक्षिकमस्माकं प्रथमसौहृदमिष्यते। तच्छौण्डिकापणमेव गच्छामः।] (निष्क्रान्ताः सर्वे)

इति [3]प्रवेशकः।

(ततः प्रविशत्याकाशयानेन [4]सानुमती नामाप्सराः)

सानुमती—णिव्वट्टिदं मए पज्जाअणिव्वट्टणिज्जं अच्छरातित्थसणिज्झं जाव साहुजणस्स अभिसेअकालो त्ति। संपदं इमस्स राएसिणो उदन्तं पच्चक्खीकरिस्सं। णं मेणआसंबन्धेण सरीरभूदा मे सउन्दला। ताए अ दुहिदुणिमित्तं आदिट्ठपुव्वम्हि[5]। (समन्तादवलोक्य) किं णु क्खु उदुच्छवे वि णिरुच्छवारम्भं विअ एदं राअउलं दीसइ। अत्थि मे विहवो पणिधाणेण सव्वं परिण्णादुं। किंदु सहीए आदरो मए माणइदव्वो। होदु। इमाणं एव्व उज्जाणपालिआणं तिरक्खरिणीपडिच्छण्णा पस्सपरिवत्तिणी भविअ उवलहिस्सं। [निर्वर्तितं मया पर्यायनिर्वर्तनीयमप्सरस्तीर्थसांनिध्यं यावत्साधुजनस्याभिषेककाल इति। साम्प्रतमस्य राजर्षेरुदन्तं प्रत्यक्षीकरिष्यामि। ननु मेनकासंबन्धेन शरीरभूता मे शकुन्तला। तया च दुहितृनिमित्तमादिष्टपूर्वास्मि। ...किं नु खलु ऋतूत्सवेऽपि निरुत्सवारम्भमिवैतद्राजकुलं दृश्यते। अस्ति मे विभवः प्रणिधानेन सर्वं परिज्ञातुम्। किं तु सख्या आदरो मया मानयितव्यः। भवतु। अनयोरेवोद्यानपालिकयोस्तिरस्करिणीप्रतिच्छन्ना पार्श्वपरिवर्तिनी भूत्वोपलप्स्ये।] (नाट्येनावतीर्य स्थिता)

Jānuka :—So much is proper.

Śyāla :—Fisherman, you are great; now you have become a dear friend of mine. It is expected [or, desired] that our first friendship should be [celebrated] with liquor as witness. So, let us go to the liquor-seller's shop. [*Exeunt omnes*

End of the Interlude

(*Then enter an Apsaras by name* Sānumatī *in the aerial path*)

Sānumatī :—By me has been carried out the attendance [or, presence] at the Apsarastīrtha, to be taken by turns, while

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1 The whole speech dropped 2 ज्ञानुकः— 3 पञ्चमाङ्कस्यावतारः 4 मिश्रकेशी 5 संदिट्ठम्हि

(ततः प्रविशति चूताङ्कुरमवलोकयन्ती चेटी । अपरा च पृष्ठतस्तस्याः)

प्रथमा--[1]आतम्महरिअपण्डुर वसन्तमासस्स जीअसव्वस्स ।
दिट्ठो सि चूदकोरअ उदुमङ्गलं तुमं पेक्खामि ॥ २ ॥

[आताम्रहरितपाण्डुर वसन्तमासस्य जीवसर्वस्व ।
दृष्टोऽसि चूतकोरक, ऋतुमङ्गलं त्वां प्रेक्षे ॥]

द्वितीया--सहि परहुदिए किं एदं एआइणी मन्तेसि । [सखि परभृतिके किमेतदेकाकिनी मन्त्रयसे ।]

(परभृतिका) प्रथमा--महुअरिए, चूदकलिअं देक्खिअ उम्मत्तिअ क्खु परहुदिआ होदि । [मधुकरिके चूतकलिकां दृष्ट्वोन्मत्ता खलु परभृतिका भवति ।]

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it is the bathing time for the sages. Now I shall see with my own eyes the happenings about the royal sage. Owing to my relations with Menakā, Śakuntalā has become as if my [own] body. And by her have I been already directed on [her] daughter's account. (*Looking around*) Why indeed is seen this royal house-hold, as though destitute of festive under-takings even in the festival of the season ? There is power in me to know thoroughly all by meditation. But respect [shown to me] by [my] friend ought to be honoured by me. Well. Standing by the side of these lady-superintendents of the garden, themselves, concealed by the Concealing power, I shall know.

[*Gesticulating having descended, stays*

(*Then enter* Maid *beholding the mango-sprout, and another behind her*)

First :—

Seen are you [O] mango-bud, slightly red, green and white, the all-in-all of life of the Spring season. I see you, the auspicious sign of the season ! (2)

Second :—Friend Parabhṛtikā, what [is] this you are musing about alone !

(Parabhṛtikā) First :—[O] Madhukarikā, having seen the mango-bud Parabhṛtikā [also, the cuckoo] does indeed become intoxicated.

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१ आअम्बहरिअवेण्टं ऊससिअं विअ वसन्तमासस्स । दिट्टं चूअंकुरअं छणमङ्गलअं णिअच्छामि । २ पसाएमि

(मधुकरिका) द्वितीया— (सहर्षं त्वरयोपगम्य) कहं उवट्ठिदो महुमासो। [कथमुपस्थितो मधुमासः।]

परभृतिका—महुअरिए तुह दाणिं कालो एसो मदविब्भमगीदाणं। [मधुकरिके तवेदानीं काल एष मदविभ्रमगीतानाम्।]

मधुकरिका—सहि, अवलम्ब मं जाव अग्गपादट्ठिआ भविअ चूदकलिअं[1] गेण्हिअ कामदेवच्चणं करेमि। [सखि, अवलम्बस्व मां यावदग्रपादस्थिता भूत्वा चूतकलिकां गृहीत्वा कामदेवार्चनं करोमि।]

परभृतिका—जइ मम वि क्खु अद्धं अच्चणफलस्स। [यदि ममापि खल्वर्धमर्चनफलस्य।]

मधुकरिका—अकहिदे वि एदं संपज्जइ जहो एक्कं[2] एव्व णो जीविदं दुधा ट्ठिदं सरीरं। (सखीमवलम्ब्य स्थिता [3]चूताङ्कुरं गृह्णाति) अए[4], अपडिबुद्धो वि चूदप्पसवो एत्थ बन्धणभंगसुरभी होदि[5]। [अकथितेऽप्येतत्संपद्यते यत एकमेव नौ जीवितं द्विधा स्थितं शरीरम्। ... अये, अप्रतिबुद्धोऽपि चूतप्रसवोऽत्र बन्धनभङ्गसुरभिर्भवति।] (कपोतहस्तकं कृत्वा)

(Madhukarikā) Second :—(*Joyfully approaching in haste*) What, has the spring-month arrived [or, commenced]?

Parabhṛtikā :—[O] Madhukarikā [also, bee], now [is] this time for your intoxicated hoverings and singings.

Madhukarikā :—Friend, support me while, standing on the tip-toes, [and] taking the mango-bud I do the worship of the God of love.

Parabhṛtikā :—If [there is promised] for me also, indeed half of the fruit of worship.

Madhukarikā:—Even without being told, this would accrue [to you], for [there is] only one life of us two, the body [alone] stands divided in two. (*Standing leaning on her friend, takes the mango-sprout*) Oh, wonder ! the mango-sprout although not fully opened, becomes fragrant here, owing to the breaking of the stalk. (*Folding the hands so as to form a hollow resembling a dove*)

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१ इमिणा पसवेण संपादेमि कामदेवस्स वाअणं। २ एक्कं ज्जेव णो एदं सरीरं द्विधा भिण्णं पजावइणा। ३ नाट्येन चूतप्रसवं गृहीत्वा ४ अम्महे ५ एस वाअदि

तुं सि मए चूदंकुर दिण्णो कामस्स [2]गहिदधणुअस्स।
[3]पहिअजणजुवइलक्खो पंचब्भहिओ सरो होहि ॥ ३ ॥

[त्वमसि मया चूताङ्कुर दत्तः कामाय गृहीतधनुषे ।
पथिकजनयुवतिलक्ष्यः पञ्चाभ्यधिकः शरो भव॥]

(चूताङ्कुरं क्षिपति) ३

(प्रविश्यापटीक्षेपेण[4] कुपितः) कञ्चुकी—मा तावत्, अनात्मज्ञे। देवेन प्रतिषिद्धे[5] वसन्तोत्सवे त्वमाम्रकलिकाभङ्गं किमारभसे ।

उभे—(भीते) पसीददु अज्जो । अग्गहिदत्थाओ अम्हे । [प्रसीदत्वार्यः । ६
अगृहीतार्थे आवाम् ।]

कञ्चुकी— न किल श्रुतं युवाभ्यां यद्वासन्तिकैस्तरुभिरपि देवस्य शासनं प्रमाणीकृतं [6]तदाश्रयिभिः पत्रिभिश्च । तथा हि — ६

चूतानां चिरनिर्गतापि कलिका बध्नाति न स्वं रजः
संनद्धं यदपि स्थितं कुरवकं तत्कोरकावस्थया।

You are given by me, [O] mango-sprout, to the God of love who has taken [his] bow; be [you] the arrow, the best [or, most effective] of the five, having the young wives of the travelling folk as the target! (3)

[*Throws down the mango-blossom*

(*Entering, by the toss of the curtain, in anger*) **Chamberlain :**—Not so, [O] inconsiderate girl! When the spring-festival is banned by His Majesty, why do you start plucking the mango-buds?

Both :—(*Frightened*) May the noble one be pleased. We two had not comprehended that fact.

Chamberlain :—Was it not indeed heard by you two that even by the trees belonging to [that is, blossoming in] the spring, has been acquiesced in [lit. admitted as authoritative] the royal command, as also by the birds resorting to them?

For,

the bud of mango-trees, though long since come out does not form up its pollen; the Kurabaka, although well-girded

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१ अरिहसि मे चूदं... २ गहिअचावस्स ३ सच्चविअजुअइलक्खो ४ प्रविश्य
५ निषिद्धेऽपि मधूत्सवे चूतकलिकाभङ्गमारभसे। ६ dropped

कण्ठेषु स्खलितं गतेऽपि शिशिरे पुंस्कोकिलानां रुतं
शङ्के संहरति स्मरोऽपि चकितस्तूणार्धकृष्टं शरम् ॥ ४ ॥

सानुमती[1]—णत्थि संदेहो। महाप्पहावो राएसी। [नास्ति सन्देहो। महाप्रभावो राजर्षिः।]

६ परभृतिका—अज्ज कति दिअहाइं अम्हाणं मित्तावसुणा रट्टिएण भणिट्टीपाअमूलादो[2] पेसिदाणं। इत्थं अ णो पमदवणस्स पडिकम्म समप्पिदं। ता[3] आअन्तुअदाए अस्सुदपुव्वो अम्हेहिं एसो वुत्तन्तो। [आर्य कति दिवसान्यावयो-
६ र्मित्रावसुना राष्ट्रियेण भर्तुः पादमूलात् प्रेषितयोः। इत्थं च नौ प्रमदवनस्य प्रतिकर्म समर्पितम्। तदागन्तुकतयाश्रुतपूर्व आवाभ्यामेष वृत्तान्तः।]

कञ्चुकी—भवतु। न पुनरेवं प्रवर्तितव्यम्।

१ उभे—अज्ज कोदूहलं णो। जइ इमिणा जणेण सोदव्वं कहेदु अज्जो किंणिमित्तं भट्टिणा वसन्तुस्सवो पडिसिद्धो। [आर्य कौतूहलं नौ। यद्यनेन जनेन श्रोतव्यं कथयत्वार्यः किंनिमित्तं भर्त्रा वसन्तोत्सवः प्रतिषिद्धः।]

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up [to blossom forth] is [still] in the state of a bud; even though the winter is past, the cooing of the male cuckoos is faltering in [their] throats; I fear even the God of love, amazed, draws back [his] arrow drawn half way from the quiver. (4)

Sānumatī:—There is no doubt. Of great prowess [is] the Royal sage.

Parabhṛtikā:—Noble sir! Several days [have passed] since we had been sent away from the feet of His Majesty by Mitrāvasu, the King's brother-in-law; and here the duty of guarding the Pramada-garden was entrusted to us two. So, owing to our being strangers [or, new-comers] this account was not heard by us two before.

Chamberlain:—Let [it] be; you ought not to act in this way again.

Both:—Noble sir! [There is] curiosity in us two. If [it is something] fit to be heard by us [lit. these persons], let the

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१ मिश्रकेशी, उभे। २ पादमूलं पेसिदाणं अम्हाणं इध पमदवणे चित्तकम्मं अप्पिदुं ३ अदो ण सुदपुव्वो अम्हेहिं...

सानुमती—उस्सवप्पिआ क्खु[1] मणुस्सा। गुरुणा कारणेण होदव्वं। [उत्सवप्रियाः खलु मनुष्याः। गुरुणा कारणेन भवितव्यम्।]

कञ्चुकी—बहुलीभूतमेतत्। किं न कथ्यते। किमत्रभवत्योः कर्णपथं नायातं शकुन्तलाप्रत्यादेशकौलीनम्।

उभे—सुदं रट्ठिअमुहादो जाव अङ्गुलीअअदंसणं। [श्रुतं राष्ट्रियमुखाद्यावदङ्गुलीयकदर्शनम्।]

कञ्चुकी—तेन ह्यल्पं कथयितव्यम्। यदैव खलु स्वाङ्गुलीयकदर्शनादनुस्मृतं देवेन—सत्यमूढपूर्वा मया तत्रभवती रहसि शकुन्तला मोहात्प्रत्यादिष्टेति—तदाप्रभृत्येव पश्चात्तापमुपगतो देवः। तथा हि—

रम्यं द्वेष्टि यथा पुरा प्रकृतिभिर्न प्रत्यहं सेव्यते
शय्याप्रान्तविवर्तनैर्विगमयत्युन्निद्र एव क्षपाः।
दाक्षिण्येन ददाति वाचमुचितामन्तःपुरेभ्यो यदा
गोत्रेषु स्खलितस्तदा भवति च व्रीडाविलक्षश्चिरम्॥ ५॥

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noble one tell, for what reason was banned the spring-festival by His Majesty.

Sānumatī :—Men [are] indeed fond of festivities; there must have been [some] weighty reason.

Chamberlain :—This has [already] been wide-spread. Why should it not be told? Has not the scandal of the repudiation of Śakuntalā reached here the path of the ears of you [two] ?

Both :—[It] has been heard from the mouth of the Royal brother-in-law, up to the finding of the ring.

Chamberlain :—In that case, [only] a little has to be told. Just when, indeed at the sight of the ring, it was remembered by His Majesty, to the effect (*iti*).—'In truth, by me was through imfatuation repudiated her ladyship Śakuntalā married before in private,'—since that time itself, His Majesty has been overcome by [lit. has gone to] repentance. For,

he hates the charming [objects]; he is not daily waited upon by ministers as before; he passes the night without any sleep whatsoever (*eva*) in rollings about the

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१ राआणो होन्ति

सानुमती—पिअं मे। [प्रियं मे।]

कञ्चुकी—अस्मात्प्रभवतो वैमनस्यादुत्सवः प्रत्याख्यातः।

उभे—जुज्जइ। [युज्यते।]

(नेपथ्ये) एदु, एदु भवं। [एतु, एतु भवान्।]

कञ्चुकी—(कर्णं दत्त्वा) अये, इत एवाभिवर्तते देवः। [1]स्वकर्मानुष्ठीयताम्।

उभे—तह। [तथा] (निष्क्रान्ते)

(ततः प्रविशति पश्चात्तापसदृशवेषो राजा विदूषकः प्रतीहारी च)

कञ्चुकी—(राजानमवलोक्य) अहो सर्वास्ववस्थासु [2]रमणीयत्वमाकृतिविशेषाणाम्। [3]एवमुत्सुकोऽपि प्रियदर्शनो देवः। [4]तथा हि—

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bed-side; when he speaks [lit. gives] out suitable words, out of courtesy, to the ladies of the harem, then blundering as regards [their] names, he becomes perplexed through [a sense of] shame for a long time. (5)

Sānumatī :—[This is] agreeable to me!

Chamberlain :—On account of this powerful uneasiness of mind, the festival has been banned.

Both :—[It] is proper.

(*Behind the curtain*) Let Your Honour move on, move on.

Chamberlain :—(*Listening*) 'Oh! His Majesty is turning towards just here; go about your business [lit. let your duty be performed].

Both :—All right. [*Exeunt*

(*Then enter* King *in a dress befitting repentance.* Vidūṣaka, *and* A. D. C.)

Chamberlain :—(*Beholding the* King) Oh, the loveliness of distinguished forms in all conditions! Although thus out of sorts, His Majesty has an agreeable appearance. For,

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१ तद्गच्छतं स्वकर्मा... २ रामणीयकमाकृति- ३ तथा ह्येवं वैमनस्यपरीतोऽपि... ४ य एषः

प्रत्यादिष्टविशेषमण्डनविधिर्वामप्रकोष्ठार्पितं[1]
बिभ्रत् काञ्चनमेकमेव वलयं श्वासापरक्ताधरः।[2]
चिन्ताजागरणप्रतान्तनयनस्तेजोगुणादात्मनः[3]
संस्कारोल्लिखितो महामणिरिव क्षीणोऽपि नालक्ष्यते ॥ ६ ॥

सानुमती—(राजानं दृष्ट्वा) ठाणे क्खु पच्चादेसविमाणिदा वि इमस्स किदे सउन्दला किलम्मदि। [स्थाने खलु प्रत्यादेशविमानिताप्यस्य कृते शकुन्तला क्लाम्यति।]

राजा—(ध्यानमन्दं परिक्रम्य)

प्रथमं सारङ्गाक्ष्या प्रियया प्रतिबोध्यमानमपि सुप्तम्।
अनुशयदुःखायेदं हतहृदयं संप्रति विबुद्धम् ॥ ७ ॥

सानुमती—णं ईदिसाणि तवस्सिणीए भाअहेआणि। [नन्वीदृशानि तपस्विन्या भागधेयानि।]

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with the special toilet [or, decoration] arrangement repudiated [that is, given up], wearing only one golden bracelet placed round the left wrist, with the lower lip turned pale red by [hot] breath, with the eyes very much distressed owing to wakefulness caused by brooding over [or, anxiety]. [His Majesty], like a big jewel ground down for polishing, although emaciated, is not noticed [to be such] owing to the excellence of his own lustre. (6)

Sānumatī :—(*Seeing the* King) Rightly indeed is Śakuntalā afflicted on his account, although insulted by repudiation!

King :—(*Moving about slowly while meditating*)

This cursed heart, first asleep, although being awakened by [my] fawn-eyed beloved, has now become wide (*vi*) awake [merely] for [experiencing] the pang of repentance! (7)

Sānumatī :—Indeed, such [are] the fortunes of the poor girl.

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१ –प्रकोष्ठे श्लथं २ श्वासोपरक्ताधरः ३ –प्रताम्रनयनस्तेजोगुणैरात्मनः

विदूषकः—(अपवार्य) लङ्घिदो एसो भूओ वि सउन्दलावाहिणा[1]। ण आणे कहं चिकिच्छिदव्वो भविस्सदि त्ति। [लङ्घित एष भूयोऽपि शकुन्तलाव्याधिना। न जाने कथं चिकित्सितव्यो भविष्यतीति।]

कञ्चुकी—(उपगम्य) जयतु[2] जयतु देवः। महाराज प्रत्यवेक्षिताः प्रमदवनभूमयः। यथाकाममध्यास्तां विनोदस्थानानि महाराजः[3]।

राजा—वेत्रवति मद्वचनादमात्यमार्यपिशुनं ब्रूहि। चिरप्रबोधान्न संभावितमस्माभिरद्य धर्मासनमध्यासितुम्। यत्प्रत्यवेक्षितं पौरकार्यमार्येण तत्पत्रमारोप्य [4]दीयतामिति।

प्रतीहारी—जं देवो आणवेदि। [यद्देव आज्ञापयति।] (निष्क्रान्ता)

राजा—[5]वातायन, त्वमपि स्वं नियोगमशून्यं कुरु।

[6]कञ्चुकी—यदाज्ञापयति देवः। (निष्क्रान्तः)

विदूषकः—किदं भवदा णिम्मच्छिअं। संपदं [7]सिसिरातवच्छेदरमणीए इमस्सिं [8]पमदवणुद्देसे अत्ताणं रमइस्ससि। [कृतं भवता निर्मक्षिकम्। साम्प्रतं शिशिरातपच्छेदरमणीयेऽस्मिन्प्रमदवनोद्देश आत्मानं रमयिष्यसि।]

Vidūṣaka :—(*Aside*) This one is, verily, seized again by the Śakuntalā-malady. I do not know how he is to be treated.

Chamberlain :—(*Approaching*) May His Majesty be victorious, be victorious! Great king, the Pramada-garden-grounds have been well looked into [or, inspected]. May the Great king occupy the [various] diversion-sites at will.

King :—Cane-bearer, in my name, say to minister Piśuna :—'On account of keeping awake for long, it was not possible for us to occupy the judgment-seat to-day. Whatever business of the citizens has been looked into by the noble one [or, Your Honour], let that be sent [lit. given] over, [by you] after having put it on paper.'

A. D. C.—As His Majesty commands. [*Exit*

King :—Vātāyana, you too occupy your own office.

Chamberlain :—As His Majesty commands. [*Exit*

Vidūṣaka :—By you has been made [the place] free from [all] flies. Now you may amuse yourself in this region of

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१ –वादेण २ जयति जयति महाराजः ३ देवः ४ प्रस्थाप्यतामिति ५ पार्वतायन ६ कञ्चुकी––तथा। (इति निष्क्रान्तः) ७ सिसिरविच्छेदरमणीए ८ उज्जाणे अत्ताणहं विणोदेहि ।

राजा—वयस्य रन्ध्रोपनिपातिनोऽनर्था इति यदुच्यते तदव्यभिचारि वचः।[१]
कुतः[२]— १८

मुनिसुताप्रणयस्मृतिरोधिना
मम च मुक्तमिदं तमसा मनः।
मनसिजेन सखे प्रहरिष्यता
धनुषि चूतशरश्च निवेशितः ॥ ८ ॥

उपहितस्मृतिरङ्गुलिमुद्रया
प्रियतमामनिमित्तनिराकृताम्।
अनुशयादनुरोदिमि चोत्सुकः
सुरभिमाससुखं समुपस्थितम् ॥ ८ A ॥[३]

विदूषकः—[४]चिट्ठ दाव। इमिणा दण्डकट्ठेण कन्दप्पवाणं णासइस्सामि।]
[तिष्ठ तावत्। अनेन दण्डकाष्ठेन कन्दर्पबाणं नाशयिष्यामि।]

(दण्डकाष्ठमुद्यम्य चूताङ्कुरं पातयितुमिच्छति) ३,

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the Pramada–garden cool and charming on account of the cutting of heat.

King :—Friend, what is said that disasters befall weak points, that [is] a never–failing [or, unexceptional] saying. How ?

The moment this my mind was left off by the infatuation obstructing the remembrance of [my] love for the sage's daughter, by the God of love about [or, ready] to strike has been fixed, [O] friend, the mango–blossom-arrow on the bow. (8)

With [my] remembrance awakened by the finger–ring, while I, [feeling] uneasy, weep on through repentance for [my] beloved discarded without [any] cause, [there] has come up the pleasure [available] in the spring-season! (8A)

Vidūṣaka :—Stay a while. By this wooden staff I shall destroy the arrow of Love.

[*Raising the wooden staff, wishes to fell down the mango-blossom*

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१ dropped २ पश्य ३ The whole verse dropped ४ भो वअस्स चिट्ट...

राजा—(सस्मितम्) भवतु । दृष्टं ब्रह्मवर्चसम् । सखे क्वोपविष्टः प्रियायाः किञ्चिदनुकारिणीषु लतासु दृष्टिं [1]विलोभयामि ।

विदूषकः—णं आसण्णपरिआरिआ [2]चदुरिआ भवदा संदिट्ठा-माहवीमण्डवे[3] इमं वेलं अदिवाहिस्सं । तहिं मे चित्तफलए सहत्थलिहिदं तत्तहोदीए सउन्दलाए पडिकिदिं आणेहि त्ति । [नन्वासन्नपरिचारिका चतुरिका भवता संदिष्टा—माधवीमण्डप इमां वेलामतिवाहयिष्ये । तत्र मे चित्रफलके स्वहस्तालिखितां तत्रभवत्याः शकुन्तलायाः प्रतिकृतिमानयेति ।]

राजा—ईदृशं [4]हृदयविनोदनस्थानम् । तत्तमेव मार्गमादेशय ।

विदूषकः—इदो इदो भवं[5] । [इत इतो भवान् ।]

(उभौ परिक्रामतः । सानुमत्यनुगच्छति)

विदूषकः—एसो मणिसिलापट्टहसणाहो माहवीमण्डवो [6]उवहाररमणिज्जदाए णिस्संसअं साअदेण विअ णो पडिच्छदि । ता पविसिअ[7] णिसीददु भवं । [एष मणिशिलापट्टकसनाथो माधवीमण्डप उपहाररमणीयतया निःसंशयं स्वागतेनेव नौ प्रतीच्छति । तत्प्रविश्य निषीदतु भवान् ।] (उभौ प्रवेशं[8] कृत्वोपविष्टौ)

King :—(*With a smile*) Let [it] be. Known [lit. seen is] the power of a Brāhmaṇa. Friend, seated where, shall I divert my sight over the creepers slightly resembling [my] beloved ?

Vidūṣaka :—I say, [your] personal attendant Caturikā has been [already] informed by you thus—' I shall pass this time in the Mādhavī-bower. There, bring the portrait of her ladyship Śakuntalā, drawn on the painting board with my own hand.'

King :—Such a place for diverting the heart ! So, direct me the same path.

Vidūṣaka :—This way, this way, [may] you [come].

[*Both move about*, Sānumatī *follows*

Vidūṣaka :—Here the Mādhavī-bower, endowed with [that is, having within it] a jewelled stone-slab, is, undoubtedly

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१ विनोदयामि २ लिविंअरी मेधाविणी ३ लदाघरए ४ मे हृदयप्रत्याश्वासनम् । तत्तदेवादेशय माधवीलतागृहम् । ५ एदु भवं ६ विवित्तदाए णीसद्दसाअदेण ७ उवविसम्ह ८ (तथा कुरुतः)

सानुमती—लदासंसिदा[1] देक्खिस्सं दाव सहीए पडिकिदिं। तदो से भत्तुणो बहुमुहं[2] अणुराअं णिवेदइस्सं। [लतासंश्रिता द्रक्ष्यामि तावत्सख्याः प्रतिकृतिम्। ततोऽस्या भर्तुर्बहुमुखमनुरागं निवेदयिष्यामि।] (तथा कृत्वा स्थिता)

राजा—सखे सर्वमिदानीं स्मरामि शकुन्तलायाः प्रथमवृत्तान्तम्। कथितवानस्मि भवते च। स भवान्प्रत्यादेशवेलायां मत्समीपगतो नासीत्। पूर्वमपि[3] न त्वया कदाचित्संकीर्तितं तत्रभवत्या नाम। कच्चिदहमिव विस्मृतवानसि त्वम्।[4]

विदूषकः—ण विसुमरामि। किंतु सव्वं कहिअ अवसाणे उण तुए परिहासविअप्पओ एसो न भूदत्थो त्ति आचक्खिदं। मए वि मिप्पिण्डबुद्धिणा[5] तह एव्व गहीदं। अहवा भविदव्वदा बलवदी। [न विस्मरामि। किं तु सर्वं कथयित्वावसाने पुनस्त्वया परिहासविजल्प एष न भूतार्थ इत्याख्यातम्। मयापि मृपिण्डबुद्धिना तथैव गृहीतम्। अथवा भवितव्यता बलवती।]

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awaiting us two as though with a welcome, owing to its being lovely with the offerings [of flowers]. So entering, may you sit down. [*Both making an entrance, sit*

Sānumatī :—Resorting to the creeper I shall just see the portrait of [my] friend. Then I shall [be able to] communicate to her [her] husband's manifold affection. [*Doing that stays on*

King :—Friend, I remember now the whole previous account about Śakuntalā, and I had told you [the same]. You, thus informed (*saḥ*), were not present near me at the time of the repudiation. Even before was not mentioned by you any time her ladyship's name. May be, that you, like me, had forgotten.

Vidūṣaka :—I had not forgotten. But having told every thing, at the end, by you was [I thus] told [or, warned] '[This is] just a random prattling in jest, not a fact.' By me also, a block-head that I am [lit. with intellect made of a clod of earth], was [it!] understood [in the same way]. Or rather, destiny [is all-] powerful

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१ लदाए अन्तरिदा २ बहुमदं ३ प्रथममपि तत्रभवत्याः कीर्तितं नाम मया। कच्चिद... ४ मिश्रकेशी–अदो उजेव महीवदीहिं खणं पि सुहिअआ सहाआ ण विरहिदव्वा। ५ मन्दबुद्धिणा

सानुमती—एव्वं णेदं। [एवं न्विदम् !]

राजा—(ध्यात्वा) सखे परित्रायस्व माम्।

विदूषकः—भो[1] किं एदं। अणुववण्णं क्खु ईदिसं तुइ। कदा वि सप्पुरिसा सोअपत्तप्पाणो[2] ण होन्ति। णं पवादे वि णिक्कम्पा गिरीओ। [भोः किमेतत्। अनुपपन्नं खल्वीदृशं त्वयि। कदापि सत्पुरुषाः शोकपात्रात्मानो न भवन्ति। ननु प्रवातेऽपि निष्कम्पा गिरयः।]

राजा—वयस्य निराकरणविक्लवायाः[3] प्रियायाः समवस्थामनुस्मृत्य बलवदशरणोऽस्मि। सा हि

> इतः प्रत्यादेशात् स्वजनमनुगन्तुं व्यवसिता
> स्थिता तिष्ठेत्युच्चैर्वदति गुरुशिष्ये गुरुसमे।
> पुनर्दृष्टिं बाष्पप्रसरकलुषामर्पितवती
> मयि क्रूरे यत्तत्सविषमिव शल्यं दहति माम्॥ ९॥

सानुमती—अम्महे, ईदिसी[4] सकज्जपरदा। इमस्स संदावेण अहं रमामि। [अहो, ईदृशी स्वकार्यपरता। अस्य संतापेनाहं रमे।]

Sānumatī :—So it [is] indeed.

King :—(*Meditating*) Friend, protect me.

Vidūṣaka :—Oh, what [is] this? Such [nervousness is] indeed unbecoming in you. At no time (*kadāpi*) good men have their selves fit places for sorrow. Surely even in a gale, mountains are free from shaking.

King :—Friend, having recollected the [pitiable] state of [my] beloved distressed at the discarding, I have become exceedingly helpless. For, that she,

> preparing to follow her kinsmen, after the repudiation from here [that is, me], stopped when [her] father's pupil, equal to the father, spoke loudly [or, thundered] 'Stay'; and again directed towards me, the pitiless one, a glance turbid on account of the flow of tears—that, like the poisoned arrow-tip, burns me ! (9)

Sānumatī :—Oh ! Such [is] the devotion to one's own purpose [that is, selfishness] ! I feel delighted at his torment.

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१ भो वअस्स एदं किं उववण्णं तव। ण कदावि .. २ सोअवत्तव्वा ३ ... यास्ते सख्यास्तामवस्था... ४ इमस्स ईदिसी अकज्जपरदा संतावेदि।

विदूषकः—भो, अत्थि मे तक्को । केण वि तत्तहोदी आआसचारिणा णीदेत्ति । [भोः, अस्ति मे तर्कः । केनापि तत्रभवत्याकाशचारिणा नीतेति ।]

राजा—कः[1] पतिदेवतामन्यः परामर्ष्टुमुत्सहेत । मेनका किल सख्यास्ते जन्मप्रतिष्ठेति [2]श्रुतवानास्मि । तत्सहचारिणीभिः सखी ते हृतेति मे हृदयमाशङ्कते ।

सानुमती—संमोहो क्खु विम्हअणिज्जो ण पडिबोहो । [संमोहः खलु विस्मयनीयो न प्रतिबोधः]

विदूषकः—जइ एव्वं[3] अत्थि क्खु समाअमो कालेण[4] तत्तहोदीए । [यद्येवमस्ति खलु समागमः कालेन तत्रभवत्या ।]

राजा—कथमिव ।

विदूषकः—ण क्खु मादापिदरा[5] भत्तुविओअदुक्खिअं दुहिदरं चिरं देक्खिदुं पारेन्ति । [न खलु मातापितरौ भर्तृवियोगदुःखितां दुहितरं चिरं द्रष्टुं पारयतः ।]

राजा—वयस्य

Vidūṣaka :—Oh, I have a guess that her ladyship was carried off by some sky-wanderer.

King :—What stranger (*anyaḥ*) would dare to handle violently one to whom [her] husband is a deity ? Menakā indeed [is] the birth-place [or, source] of your friend--so have I heard. My heart suspects that your friend was carried off by her associate-females.

Sānumatī :—[His] infatuation indeed is to be wondered at, not the [present] awakening !

Vidūṣaka :—If so, there *is* indeed union with her ladyship in course of time.

King :—How possibly ?

Vidūṣaka :—Not indeed can father and mother long bear to see [their] daughter afflicted at the separation from [her] husband.

King :—Friend,

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१ वयस्य कः पतिव्रतां तामन्यः परामर्ष्टुं... २ सखीजनादस्मि श्रुतवान् । तत्सहचरीभिस्तया वा नीतेति मे... ३ ता समस्ससदु भवं । अत्थि... ४ कालेण dropped ५ मादा पिदा वा भत्तुविरहिदं चिरं दुहितरं पेक्खिदुं पारेदि ।

स्वप्नो नु माया नु मतिभ्रमो नु
[1]क्लिष्टं नु तावत्फलमेव पुण्यम् ।
असंनिवृत्त्यै तदतीतमेव[2]
मनोरथानामतटप्रपाताः ॥ १० ॥

विदूषकः—मा एव्वं[3] । णं अङ्गुलीअअं एव्व णिदंसणं अवस्संभावी अचिन्ताणिज्जो समाअमो होदित्ति । [मैवम् । नन्वङ्गुलीयकमेव निदर्शनमवश्यंभाव्यचिन्तनीयः समागमो भवतीति ।]

राजा—(अङ्गुलीयकं विलोक्य) अये, इदं तदसुलभस्थानभ्रंशि शोचनीयम्[4] ।

तव सुचरितमङ्गुलीय नूनं
प्रतनु ममेव विभाव्यते फलेन ।
अरुणनखमनोहरासु तस्या-
श्च्युतमसि लब्धपदं यदङ्गुलीषु ॥ ११ ॥

सानुमती—जइ अण्णहत्थगदं भवे सच्चं एव्व सोअणिज्जं भवे ।[5] [यद्यन्यहस्तगतं भवेत्सत्यमेव शोचनीयं भवेत् ।]

Was [it] a dream, or an illusion, or mind-aberration or merit exhausted, having only that much fruit [to produce]? That has, verily, passed off, never to return,— precipitate falls for [all my] desires ! (10)

Vidūṣaka :—[Do] not [say] so. I say, the ring itself is an illustration that a union, which is bound to take place, comes about unthought of [most unexpectedly].

King :—(*Gazing at the ring*) Oh ! Here [is] that [ring], slipping down from a place not easy to secure, which is to be lamented for.

Your good deed [or merit], [O] ring, is indeed proved to be very small, like [that of] mine, from [its] fruit, in that (*yat*) you who had secured a place on [her] fingers charming on account of the reddish nails, have slipped away [from them] ! (11)

Sānumatī :—If it had passed on to another's hand, it would have indeed become fit to be lamented for.

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१ क्लृप्तं...पुण्यैः २ तदतीतमेते, तदतीव मन्ये...प्रपातम् ३ भण ४ अङ्गुलीयकम् । ५ सहि दूरे वट्टसि, एआइणी ज्जेव कण्णसुहाइं अणुभवामि

विदूषकः—भो, इअं णाममुद्दा केण उग्घातेण[1] तत्तहोदीए हत्थसंसग्गं पाविदा। [भोः, इयं नाममुद्रा केनोद्घातेन तत्रभवत्या हस्तसंसर्गं प्रापिता।]

सानुमती—मम वि कोदूहलेण आआरिदो[2] एसो। [ममापि कौतूहलेनाकारित एषः।]

राजा—[3]श्रूयताम्। तदा स्वनगराय प्रस्थितं मां प्रिया सबाष्पमाह—कियच्चिरेणार्यपुत्रः प्रतिपत्तिं[4] दास्यतीति।

विदूषकः—तदो तदो। [ततस्ततः।]

राजा—पश्चादिमां नाममुद्रां तदङ्गुलौ निवेशयता मया प्रत्यभिहिता[5]—

> एकैकमत्र दिवसे दिवसे मदीयं
> नामाक्षरं गणय गच्छसि[6] यावदन्तम्।
> तावत् प्रिये मदवरोधगृहप्रवेशं[7]
> नेता जनस्तव समीपमुपैष्यतीति॥ १२॥

तच्च [8]दारुणात्मना मया मोहान्नानुष्ठितम्।

Vidūṣaka :—Oh! With what introductory happening was this signet-ring made to secure contact with her ladyship's hand?

Sānumatī :—By my curiosity as well has this one been impelled.

King :—Listen. To me, set out for the capital then, [my] beloved said with tears: "After how long, will my Lord give [me] news [or, acknowledgment]?"

Vidūṣaka :—And then?

King :—Afterwards, by me, putting this signet-ring on her finger, was she replied to thus :—

> Day by day count one by one, here the letters in my name;
> while you go to the end, [O]beloved, the person, [your]
> escort (*netā*) to the entrance of the harem-apartment, would
> be arriving near you. (12)

And that was not, through infatuation, acted upon by me possessed of a dreadful heart!

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१ उवुग्घादेण २ आलाविदो ३ वयस्य ४ पुनरस्माकं स्मरिष्यतीति ५ विदूषकः—किं ति। ६ यासि न यावदन्तम् ७ निदेशवर्ती ८ मोहाद्दारुणमनुष्ठितम्

सानुमती—रमणीओ क्खु अवही विहिणा विसंवादिदो । [रमणीयः खल्ववधिर्विधिना विसंवादितः ।]

विदूषकः—अध कहं [1]धीवलकप्पिअस्स लोहिअमच्छस्स उदलब्भन्तलं आसि । [अथ कथं धीवरकल्पितस्य रोहितमत्स्यस्योदराभ्यन्तर आसीत् ।]

राजा—शचीतीर्थं [2]वन्दमानायास्ते सख्या [3]हस्ताद्गङ्गास्रोतसि परिभ्रष्टम्।

विदूषकः—जुज्जइ । [युज्यते ।]

सानुमती—अदो एव्व तवस्सिणीए सउन्दलाए अधम्मभीरुणो इमस्स राएसिणो परिणए संदेहो आसि । अहवा ईदिसो अणुराओ अहिण्णाणं अवेक्खदि—कहं विअ एदं । [अत एव तपस्विन्या शकुन्तलाया अधर्मभीरोरस्य राजर्षेः परिणये संदेह आसीत् । अथवेदृशोऽनुरागोऽभिज्ञानमपेक्षते—कथमिवैतत् ।]

राजा—[4]उपालप्स्ये तावदिदमङ्गुलीयकम् ।

विदूषकः—[5](आत्मगतम्) गहीदो णेण पन्था उम्मत्तआणं । [गृहीतोऽनेन पन्था उन्मत्तानाम् ।]

Sānumatī :—A charming engagement indeed was made to go wrong [or fail] by Fate.

Vidūṣaka :—Now, how was it inside the belly of the *Rohita* fish cut open by the fisher-man ?

King :—It slipped away into the current of the Gaṅgā from the hand of your friend, while bowing down to the Śacītīrtha.

Vidūṣaka :—[That] is reasonable.

Sānumatī :—It was for this reason that there was doubt [in the mind] of this royal sage, afraid of unrighteous conduct, about the marriage with poor Śakuntalā. Or rather, such an affection should stand in need of a token of recognition !— how possibly [could] this [be] ?

King :—I shall just rebuke this ring.

Vidūṣaka :—(*To himself*) By him has been taken the path of mad men !

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१ रोहिदमच्छस्स मुहं बडिसं विअ एदं पविट्टं आसि । २ सलिलं वन्द... ३ dropped ४ भवतु । उपा... ५ (सस्मितम्) अहं पि एदं दण्डकट्ठं उवालहिस्सं । कधं उज्जुअस्स मे कुडिलं तुमं सि त्ति ।

राजा—[1]कथं नु तं बन्धुरकोमलाङ्गुलिं
करं विहायासि निमग्नमम्भसि।
अथवा अचेतनं नाम गुणं न [2]लक्षये-
न्मयैव कस्मादवधीरिता प्रिया ॥ १३ ॥[3]

विदूषकः—(आत्मगतम्) कहं [4]बुभुक्खाए खादितव्वो म्हि। [कथं बुभुक्षया खादितव्योऽस्मि ।].

राजा—प्रिये, अकारणपरित्यागानुशयतप्तहृदयस्तावदनुकम्प्यतामयं जनः पुनर्दर्शनेन ।

(प्रविश्य पटाक्षेपेण चित्रफलकहस्ता) चतुरिका—इअं चित्तगदा भट्टिणी।[5] [इयं चित्रगता भट्टिनी ।] (चित्रफलकं दर्शयति)

King :—

How indeed, having given up that hand with slender [or, beautiful] and delicate fingers, were you deeply merged up into the water ?

Or,

an animate object, possibly (*nāma*) would not be noticing merit—but, why [the devil] was repudiated the beloved by myself ? (13)

Vidūṣaka :—(*To himself*) How! am I to be devoured by hunger !

King :—Beloved, let this person with heart heated by remorse at the causeless abandonment, be just taken pity upon with [your] sight once more.

(*Entering with a toss of the curtain with painting-board in hand*)

Caturikā :—Here [is] the Mistress drawn in a picture. [*Shows the painting-board*

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१ (अनाकर्णितनाटितकेन) २ वीक्षते ३ मिश्रकेशी—अअं ज्जेव पडिवण्णो जं म्हि वत्तुकामा। ४ भो सव्वधा अहं क्खु बुभुक्खाए मारिदव्वो। ५ राजा (विलोक्य) अहो रूपमालेख्यस्य। तथा हि—दीर्घापाङ्गविसारिनेत्रयुगलं लीलाञ्चितभ्रूलतम् दन्तान्तः परिकीर्णहासकिरणज्योत्स्नाभिषिक्ताधरम् । कर्कन्धूद्युतिपाटलोष्ठरुचिरं तस्यास्तदेतन्मुखं चित्रेऽप्यालपतीव विभ्रमलसत्प्रोद्भिन्नकान्तिद्रवम् ॥

[1]विदूषकः—साहु वअस्स साहु। महुरावत्थाणदंसणिज्जो भावाणुप्पवेसो। क्खलदि विअ मे दिट्ठी णिण्णुण्णअप्पदेसेसु। [साधु वयस्य साधु। मधुरावस्थान-
९ दर्शनीयो भावानुप्रवेशः। स्खलतीव मे दृष्टिर्निम्नोन्नतप्रदेशेषु।]

सानुमती—अम्मो, एसा राएसिणो वट्टिआणिउणदा। जाणे सही अग्गदो मे वट्टदि त्ति। [अहो, एषा राजर्षेर्वर्तिकानिपुणता। जाने सख्यग्रतो मे
१२ वर्तत इति।]

राजा—यद्यत्साधु न चित्रे स्यात् क्रियते तत्तदन्यथा।
तथापि तस्या लावण्यं रेखया किंचिदन्वितम् ॥ १४ ॥

सानुमती—सरिसं एदं पच्छादावगुरुणो सिणेहस्स [3]अणवलेवस्स अ।[4] [सदृशमेतत्पश्चात्तापगुरोः स्नेहस्यानवलेपस्य च।]

विदूषकः—भो, दाणिं तिण्णि तत्तहोदिओ दीसन्ति। सव्वाओ अ दंसणीआओ। कदमा एत्थ तत्तहोदी सउन्दला। [भोः, इदानीं तिस्रस्तत्रभवत्यो दृश्यन्ते। सर्वाश्च दर्शनीयाः। कतमात्र तत्रभवती शकुन्तला।]

Vidūṣaka :—Good! Friend, good! The representation of the emotions [is] worth seeing owing to the charming delineation [or, postures drawn]. My sight as though stumbles on the high and low regions [portrayed]!

Sānumatī :—Oh, this skill at [using] the painting-brush of the royal sage! Methinks [my] friend is [there] in front of me.

King :—

Whatever may not be good [or, charming], all that is made otherwise in a picture; still her loveliness [to speak the truth, is only] slightly imitated by the drawing. (14)

Sānumatī :—This [is] befitting [his] affection intense through remorse, and [his] absence of vanity.

Vidūṣaka :—Oh! now [here] are seen three ladies. And all are beautiful. Which one here [is] her ladyship Śakuntalā?

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१ विदूषकः- (विलोक्य) भो भावमहुरा रेहा। क्खलदि...देसेसु। किं बहुणा सत्ताणुप्पवेससङ्काए आलवणकोदूहलं मे जणअदि। २ वत्तिआरेहाणिउणदा, णिउणदा। ३ dropped ४ राजा-(निःश्वस्य)—stanza 16, साक्षात्प्रिया...read here

सानुमती—अणभिण्णो क्खु सहीरूवस्स मोहदिट्ठी[1] अअं जणो। [अनभिज्ञः खलु सखीरूपस्य मोघदृष्टिरयं जनः।]

राजा—त्वं तावत्कतमां तर्कयसि।

विदूषकः—तक्केमि जा एसा सिढिलकेसबन्धणुव्वन्तकुसुमेण केसन्तेण उब्भिण्णसेअबिन्दुणा वअणेण विसेसदो ओसरिआहिं बाहाहिं अवसेहसिणिद्ध-तरुणपल्लवस्स[2] चूअपाअवस्स पासे ईसिपरिस्सन्ता विअ आलिहिदा सा सउन्दला। इदराओ सहीओ त्ति। [तर्कयामि यैषा शिथिलकेशबन्धनोद्वान्तकुसुमेन केशान्तेनोद्भिन्नस्वेदबिन्दुना वदनेन विशेषतोऽपसृताभ्यां बाहुभ्यामवसेकस्निग्धतरुण-पल्लवस्य चूतपादपस्य पार्श्वे ईषत्परिश्रान्तेवालिखिता सा शकुन्तला। इतरे सख्याविति।]

राजा—निपुणो भवान्। अस्त्यत्र मे भावचिन्हम्।

स्विन्नाङ्गुलिविनिवेशो[3] रेखाप्रान्तेषु दृश्यते मलिनः।
अश्रु च कपोलपतितं दृश्यमिदं वर्तिकोच्छ्वासात्[4] ॥ १५ ॥

Sānumati :—Unappreciative indeed of [my] friend's beauty, this person has [his] sight in vain!

King :—Whom do you, for the matter of that, guess [to be Śakuntalā]?

Vidūṣaka :—I guess, this one [is] her ladyship Śakuntalā who, [characterized] with a mass (*anta*) of hair from which flowers have dropped down owing to the loosened braid, with the face having perspiration-drops broken out, [and] with arms particularly drooping down, has been painted, as though slightly fatigued, by the side of the mango-tree with [its] young foliage glossy on account of the sprinkling of water; the others [are her] friends.

King :—Clever [are] you. There is here a sign of my passion.

The soiled impression of [my] perspiring finger is seen on the borders of the drawing; and here [my] tear dropped on the cheek is to be seen owing to the coming up of the paint. (15)

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१ मोहचक्खुणो इअं ण गदा से पच्चक्खदं २...पल्लवं असोहलदिअं संसिदा ३ ... विनिवेशाद्रेखा ...मलिना। ४ वर्णकोच्छ्वासात्।

चतुरिके, अर्धलिखितमेतद्विनोदस्थानम्। गच्छ। वर्तिकां तावदानय।

चतुरिका—अज्ज माधव्व, अवलम्ब चित्तफलअं जाव आअच्छामि।

३ [आर्य माधव्य, अवलम्बस्व चित्रफलकं यावदागच्छामि।]

राजा—अहमेवैतदवलम्बे। (यथोक्तं करोति) (निष्क्रान्ता चेटी)

राजा—(निःश्वस्य)

साक्षात्प्रियामुपगतामपहाय पूर्वं
चित्रार्पितामहमिमां बहु मन्यमानः।
स्रोतोवहां पथि निकामजलामतीत्य
जातः सखे प्रणयवान् मृगतृष्णिकायाम्॥ १६॥

विदूषकः—([१]आत्मगतम्) एसो अत्तभवं णदिं अदिक्कमिअ सच्चं मिआतिण्हिआं संकन्तो। (प्रकाशम्) भो अवरं किं एत्थ लिहिदव्वं। [एषोऽत्रभवा-

३ न्नदीमतिक्रम्य सत्यं मृगतृष्णिकां संक्रान्तः। ... भोः, अपरं किमत्र लिखितव्यम्।]

सानुमती—जो जो पदेसो सहीए मे अहिरूवो तं तं आलिहिदुकामो भवे[२]। [यो यः प्रदेशः सख्या मेऽभिरूपस्तं तमालिखितुकामो भवेत्।]

Caturikā, this [my] diversion-source is [only] half drawn. Go, just bring the painting-brush.

Caturikā :—Noble Mādhavya, hold on the painting-board till I come.

King :—I myself shall hold it up.
[*Does as said*, *Exit* Maid.

King :—(*Sighing*)

Having before cast off [my] beloved who had come up in person, thinking highly of this one drawn in a picture, I have become, [O] friend, possessed of longing for the mirage, after having passed over on the way a river having abundant water. (16)

Vidūṣaka :—(*To himself*) Here, this honourable one, having crossed over a river has gone over to a mirage! (*Aloud*) Oh, what else is to be drawn here?

Sānumatī :—Whatever region is liked by my friend,—desirous of drawing all that would he be!

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१ The whole of आत्मगत speech dropped २ त्ति तक्केमि।

राजा—श्रूयताम्[1]—

कार्या सैकतलीनहंसमिथुना स्रोतोवहा मालिनी
पादास्तामभितो निषण्णहरिणा गौरीगुरोः पावनाः।
शाखालम्बितवल्कलस्य च तरोर्निर्मातुमिच्छाम्यधः
शृङ्गे कृष्णमृगस्य वामनयनं कण्डूयमानां मृगीम् ॥ १७ ॥

विदूषकः—(आत्मगतम्) जह अहं देक्खामि पूरिदव्वं[2] णेण चित्तफलअं लम्बकुच्चाणं तावसाणं कदम्बेहिं[3]। [यथाहं पश्यामि पूरितव्यमनेन चित्रफलकं लम्बकूर्चानां तापसानां कदम्बैः।] ३

राजा—वयस्य, अन्यच्च शकुन्तलायाः प्रसाधनमभिप्रेतं[4] विस्मृतमस्माभिः।

विदूषकः—किं विअ। [किमिव।]

सानुमती—वणवासस्स सोउमारस्स[5] अ जं सरिसं भविस्सदि। [वनवासस्य ६, सौकुमार्यस्य च यत्सदृशं भविष्यति।]

King :—Listen—

[There is] to be drawn [lit. done] the river Mālini with the pairs of swans resting on [its] sandy bed; on its both sides [are to be shown] the sanctifying slopes of the Himālaya [Gaurī's father], with deer resting; and underneath a tree with bark-garments hung up on [its] branches, I wish to depict [lit. create] a doe scratching [her] left eye against the horn of a black antelope. (17)

Vidūṣaka :—(*To himself*) So far as I see, he must be filling up the painting-board with crowds of long-bearded hermits!

King :—Friend, and further [or, another] decoration intended [to be drawn] for Śakuntalā has been forgotten by us.

Vidūṣaka :—How possibly?

Sānumatī :—What would be befitting the forest-residence and delicate form [of Śakuntalā].

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१ सखे श्रूयताम् २ पूरिदो ३ आइदीहिं ४ -मोभिप्रेतमत्रालिखितुं ५ कण्णआभावस्स

राजा— कृतं न कर्णार्पितबन्धनं सखे
शिरीषमागण्डविलम्बिकेसरम्।
न वा शरच्चन्द्रमरीचिकोमलं
मृणालसूत्रं रचितं स्तनान्तरे ॥ १८ ॥

विदूषकः—भो किं णु तत्तहोदी रत्तकुवलअपल्लवसोहिणा अग्गहत्थेण मुहं आवारिअ चइदचइदा विअ ठिआ। (सावधानं निरूप्य, दृष्ट्वा) आ, एसो
१ दासीए पुत्तो कुसुमरसपाडच्चरो तत्तहोदीए वअणं[1] अहिलङ्घदि महुअरो। [भोः, किं नु तत्रभवती रक्तकुवलयपल्लवशोभिनाग्रहस्तेन मुखमावार्य चकितचकितेव स्थिता।... आः, एष दास्याःपुत्रः कुसुमरसपाटच्चरस्तत्रभवत्या वदनमभिलङ्घते
१ मधुकरः।]

राजा—ननु वार्यतामेष धृष्टः।

विदूषकः—भवं[2] एव्व अविणीदाणं सासिदा इमस्स वारणे पहविस्सदि।
२ [भवानेवाविनीतानां शासितास्य वारणे प्रभविष्यति।]

राजा—युज्यते। अयि भोः, कुसुमलताप्रियातिथे, किमितः परिपतनखेदमनुभवसि।

King :—

I have not drawn, [O] friend, a Śirīsa flower with [its] stalk placed upon the ear and filaments hanging down the cheeks, nor have I put up between the breasts a string of lotus-fibres delicate like the rays of the autumnal moon. (18)

Vidūṣaka :—Oh ! Why indeed has her ladyship stood as though very much scared, having covered [her] face with the fore-arm looking graceful like the leaf of a red lotus? (*Scrutinizing attentively, marking*) Ah! here this son of a whore, robber of flower-juice, the wicked bee is rushing at the face of her ladyship.

King :—I say, let this over-bold one be warded off.

Vidūṣaka :—You yourself, the chastiser of the unruly, would have power to drive it off.

King :—That is right. O you, the favourite guest of creepers that have put on flowers ! Why do you experience the trouble of flying about here ?

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१ वअणकमलं अहिलसादि .... धिट्ठमहुअरो २ तुमं ज्जेव अविणीदसासणे पहवसि।

एषा कुसुमनिषण्णा तृषितापि सती भवन्तमनुरक्ता।
प्रतिपालयति मधुकरी न खलु मधु [1]विना त्वया पिबति ॥१९॥

सानुमती—अज्ज, अभिजादं क्खु एसो वारिदो। [अद्याभिजातं खल्वेष वारितः।]

विदूषकः—पडिसिद्धा वि वामा एसा जादी। [प्रतिषिद्धापि वामैषा जातिः।] 3

राजा—एवं भोः, न मे शासने तिष्ठसि। श्रूयतां तर्हि संप्रति—

अक्लिष्टबालतरुपल्लवलोभनीयं
पीतं मया सदयमेव रतोत्सवेषु।
बिम्बाधरं [2]स्पृशसि चेद् भ्रमर प्रियाया-
स्त्वां कारयामि कमलोदरबन्धनस्थम् ॥ २० ॥

विदूषकः—एवं तिक्खणदण्डस्स किं ण भाइस्सदि। (प्रहस्य, आत्मगतम्) एसो दाव उम्मत्तो। अहं पि एदस्स सङ्गेण ईदिसो[3] म्हि संवुत्तो। (प्रकाशम्) भो, चित्तं क्खु एदं। [एवं तीक्ष्णदण्डस्य किं न भेष्यति। ... एष तावदुन्मत्तः। 3 अहमप्येतस्य सङ्गेनेदृशोऽस्मि संवृत्तः।... भोः, चित्रं खल्वेतत्।]

Here this female bee resting on a flower, although being thirsty, being attached [to you] waits for you ; not indeed without you she drinks honey. (19)

Sānumatī :—Here [lit. to-day] has this one been courteously warded off.

Vidūṣaka :—Although forbidden, this [bee-] tribe [is] perverse.

King :—Thus, oh, you do not act up to my order? Listen then now—

If, [O] bee, you touch the *Bimba*-like lower lip of [my] beloved, attractive [or, bewitching] like the fresh uninjured leaf of a tree, drunk [kissed] by me gently enough (*eva*) in the [love-] enjoyment-festivities, I shall make you stay in the prison of the lotus-interior. (20)

Vidūṣaka :—How would it not be afraid of you whose punishment is severe? (*Laughing, to himself*) This one [is],

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१ त्वां विना पिबति २ दृशसि ३ ईदिसवण्णो विअ संवुत्तो। राजा—कथं निवार्यमाणोऽपि स्थित एव। मिश्रकेशी—धीरं पि जणं रसो विआरेदि। विदूषकः—(प्रकाशम्)

राजा—कथं चित्रम् ।

६ सानुमती—अहं पि दाणिं अवगदत्था[1] किं उण जहलिहिदाणुभावी एसो । [अहमपीदानीमवगतार्था किं पुनर्यथालिखितानुभाव्येषः ।]

राजा—वयस्य किमिदमनुष्ठितं पौरोभाग्यम् ।

दर्शनसुखमनुभवतः साक्षादिव तन्मयेन हृदयेन ।
स्मृतिकारिणा त्वया मे पुनरपि चित्रीकृता कान्ता ॥ २१ ॥

(बाष्पं विहरति[2])

सानुमती—पुव्वावरविरोही अपुव्वो[3] एसो विरहमग्गो । [पूर्वापरविरोध्यपूर्वः ३ एष विरहमार्गः ।]

राजा—वयस्य कथमेवमविश्रान्तदुःखमनुभवामि[4] ।

प्रजागरात् खिलीभूतस्तस्याः स्वप्ने समागमः ।
बाष्पस्तु न ददात्येनां द्रष्टुं चित्रगतामपि ॥ २२ ॥

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for the matter of that, gone mad. I too, by contact with him have become such-like. (*Aloud*) Oh, surely, this [is] a picture.

King :—What, a picture !

Sānumatī :—I too have just comprehended the [real] state of things ; what then of this one [actually] experiencing what he has drawn ?

King :—Friend, why this meddlesomeness has been effected by you ?

While I was experiencing the pleasure of [her] sight, with [my] heart wholly absorbed in her, as though she was directly present, by you causing remembrance was once again transformed my beloved into a picture ! (21)

[*Sheds tears*

Sānumatī :—This separation course is unprecedented with contradiction between the previous and the subsequent [behaviour of the king] !

King :—Friend, how thus am I experiencing unceasing grief !

Union with her in a dream is barred owing to long (*pra*) wakefulness ; on the other hand, tears do not allow [lit. give] [me] to see her even when drawn in a picture. (22)

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१ अणवगदत्था २ विसृजति ३ dropped ४ कथमविश्रामं

सानुमती—सव्वहा पमज्जिदं तुए पच्चादेसदुक्खं सउन्दलाए।[1] [सर्वथा प्रमार्जितं त्वया प्रत्यादेशदुःखं शकुन्तलायाः।]

(प्रविश्य) चतुरिका—जेदु जेदु भट्टा[2]। वट्टिआकरण्डअं गेण्हिअ इदोमुहं पत्थिदम्हि। [जयतु जयतु भर्ता। वर्तिकाकरण्डकं गृहीत्वेतोमुखं प्रस्थितास्मि।]

राजा—किं च।

चतुरिका—सो मे हत्थादो अन्तरा तरलिआदुदिआए[3] देवीए वसुमदीए अहं अज्जउत्तस्स उवणइस्सं त्ति सबलक्कारं गहीदो। [स मे हस्तादन्तरा तरलिकाद्वितीयया देव्या वसुमत्याहमेवार्यपुत्रस्योपनेष्यामीति सबलात्कारं गृहीतः।]

विदूषकः—दिट्ठिआ[4] तुमं मुक्का। [दिष्ट्या त्वं मुक्ता।]

चतुरिका—जाव देवीए विडवलग्गं उत्तरीअं[5] तरलिआ मोचेदि ताव मए णिव्वाहिदो अत्ता। [यावद्देव्या विटपलग्नमुत्तरीयं तरलिका मोचयति तावन्मया निर्वाहित आत्मा।]

राजा—वयस्य, उपस्थिता देवी बहुमानगर्विता च। भवानिमां प्रतिकृतिं रक्षतु।

Sānumatī :—Completely [or, in all ways] has been wiped off by you Śakuntalā's repudiation-grief.

(*Entering*) **Caturikā** :—May the Master be victorious, be victorious! Having taken the brush-box I had started hitherward—

King :—What then?

Caturikā :—But on the way, it was forcibly captured from my hand by Queen Vasumatī assisted by Taralikā [lit. with Taralikā as the second], saying 'I myself would take [it] to my Lord.'

Vidūṣaka :—Luckily [or, thank God], you were let off.

Caturikā :—While Taralikā was disentangling the Queen's upper garment stuck to a branch, I took myself away.

King :—Friend, the Queen would be just arriving [lit. has arrived], and she [is] proud of the high respect [I pay to her]. May you take care of this portrait.

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१ पच्चक्खं ज्जेव सहीजणस्स २ जेदु...भट्टा dropped ३ पिङ्गलिआदुदि... ४ विदूषकः–तुमं कधं विमुक्का ५ परिचारिआ अञ्चलं मोआवेदि

विदूषकः—[1]अत्ताणं ति भणाहि । (चित्रफलकमादायोत्थाय च) जइ भवं अन्तेउरकालकूडादो[2] मुच्चीआदि तदो मं [3]मेहप्पडिच्छन्दे पासादे सद्दावेहि[4] । [आत्मानमिति भण । ...यदि भवानन्तःपुरकालकूटान्मुच्यते तदा मां मेघप्रतिच्छन्दे प्रासादे शब्दापय ।]　　(द्रुतपदं निष्क्रान्तः)

सानुमती—अण्णसंकन्तहिअओ वि पढमसंभावणं अवेक्खदि [5]आदिसिढिलसोहदो दाणिं एसो । [अन्यसंक्रान्तहृदयोऽपि प्रथमसंभावनामपेक्षत अतिशिथिलसौहार्द इदानीमेषः ।]

(प्रविश्य पत्रहस्ता) **प्रतीहारी**—जेदु जेदु देवो । [जयतु जयतु देवः ।]

राजा—वेत्रवति न खल्वन्तरा दृष्टा त्वया देवी[6] ।

प्रतीहारी—अह इं । पत्तहत्थं मं देक्खिअ पडिणिउत्ता । [अथ किम् ? पत्रहस्तां मां प्रेक्ष्य प्रतिनिवृत्ता ।]

राजा—[7]कार्यज्ञा कार्योपरोधं मे परिहरति ।

Vidūṣaka :—Say ' of yourself.'—(*Taking the picture-board and rising*) If you would escape from the deadly poison of the harem, then shout me up at the Meghapraticchanda [Cloud-image] palace.　　[*Exit with quick steps*

Sānumatī :—Though having his heart transferred to [that is, fixed upon] another [lady] and with [his] friendship [or, affection] now much less ardent, this one has regard for the first love.

(*Entering, with a letter in hand*) **A. D. C.** :—May His Majesty be victorious, be victorious !

King :—Vetravatī [Cane-bearer], was not indeed seen by you on the way the Queen ?

A. D. C.—Oh yes. Seeing me with a letter in hand, she went back.

King :—Knowing what is proper to be done, she has avoided hindrance to my business.

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१ अत्ताणअं पि किं ति ण भणासि । २ –वाउरादो ३ मेहच्छण्णपासादे ४ एदं च णहिं गोवेमि जहिं परावदं उज्झिअ ण को वि अण्णो पेक्खादि । ५ थिरसोहिदो ६ देवी वसुमती ७ कालज्ञा

प्रतीहारी—देव, अमच्चो विण्णवेदि--अत्थजादस्स [1]गणणाबहुलदाए एक्कं एव्व पोरकज्जं [2]पच्चवेक्खिदं तं देवो पत्तारूढं पच्चक्खीकरेदु त्ति। [देव, अमात्यो विज्ञापयति—अर्थजातस्य गणनाबहुलतयैकमेव पौरकार्यं प्रत्यवेक्षितं तद्देवः पत्रारूढं प्रत्यक्षीकरोत्विति ।]

राजा—इतः पत्रिकां दर्शय। (प्रतीहार्युपनयति)

राजा—(अनुवाच्य[3]) कथम्। समुद्रव्यवहारी सार्थवाहो धनमित्रो नाम नौव्यसने विपन्नः। अनपत्यश्च किल तपस्वी। राजगामी तस्यार्थसंचय इत्येतदमात्येन लिखितम्। कष्टं खल्वनपत्यता। वेत्रवति महाधनत्वाद् बहुपत्नीकेन तत्रभवता भवितव्यम्। विचार्यतां यदि काचिदापन्नसत्त्वा तस्य [4]भार्या स्यात्।

प्रतीहारी—देव, दाणिं एव्व साकेदअस्स सेट्ठिणो दुहिआ णिव्वुत्तपुंसवणा जाआ से सुणीआदि। [देव, इदानीमेव साकेतस्य श्रेष्ठिनो दुहिता निर्वृत्तपुंसवना जायास्य श्रूयते।]

A. D. C.:—Your Majesty, the minister submits —

'Owing to the great deal of counting [to be done] in respect of the collected revenue, only one case of the citizens has been looked into; so let His Majesty see it put on paper with his own eyes.'

King :—Show the letter here. [A. D. C. *hands it over*

King :—(*Reading to himself*) What! The leading merchant trading on the seas, by name Dhanamitra died in a ship-disaster! and child-less, it is reported, [is] the poor fellow. His accumulation of wealth goes to the King—thus has it been written by the minister. [How] miserable indeed [is] childlessness! Vetravatī, owing to [his] being possessed of great riches, the honourable one must have been having many wives. Let it be inquired into if there be some wife of his *enceinte*.

A. D. C.—Your Majesty, it is reported that his wife—the daughter of a merchant at Sāketa—had just recently [her] *Puṁsavana* ceremony performed.

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१ गणणा–dropped २ अवेक्खिदं ३ (वाचयति) विदितमस्तु देवपादानाम्। धनवृद्धिनामा वणिग्वारिपथोपजीवी नौव्यसनेन विपन्नः। स चानपत्यस्तस्यानेककोटिसंख्यं वसु। तदिदानीं राजार्थतामापद्यते। इति श्रुत्वा देवः प्रमाणमिति। (सविषादम्) कष्टं... ४ भार्यासु

राजा—ननु गर्भः पित्र्यं रिक्थमर्हति। गच्छ, एवममात्यं ब्रूहि।

प्रतीहारी—जं देवो आणवेदि। [यद्देव आज्ञापयति।] (प्रस्थिता)

राजा—एहि तावत्।

प्रतीहारी—इअं म्हि। [इयमस्मि।]

राजा—किमनेन संततिरस्ति नास्तीति।

येन येन वियुज्यन्ते प्रजाः स्निग्धेन बन्धुना।
स स पापादृते तासां दुःषन्त इति घुष्यताम् ॥ २३ ॥

प्रतीहारी—एव्वं णाम घोसइदव्वं। (निष्क्रम्य, पुनः प्रविश्य) काले पवुट्ठं विअ [1]अहिणन्दिदं देवस्स सासणं। [एवं नाम घोषयितव्यम्। ... काले प्रवृष्टमिवाभिनन्दितं देवस्य शासनम्।]

राजा—(दीर्घमुष्णं च निःश्वस्य) एवं भोः संततिच्छेदनिरवलम्बानां कुलानां मूलपुरुषावसाने संपदः परमुपति[2]ष्ठन्ति। ममाप्यन्ते पुरुवंशश्रिय एष एव वृत्तान्तः।

King :—Surely, the child in the womb deserves [that is, is the rightful owner of] the ancestral property. Go, say thus to the minister.

A. D. C. :—As His Majesty commands. [*Starts*

King :—Just come [here]

A. D. C :—Here am I.

King :—What matters it if there is [surviving] progeny r not?

From whatever affectionate relative the subjects are separated, that he, the sinful excepted, [would be] Duhṣanta to them—let this be proclaimed! (23)

A. D. C.:—Is it necessary (*nāma*) that [or, rightly] this ndeed should be proclaimed? (*Going out, again entering*) The ing's command has been hailed like a timely shower of in by the subjects.

King :—(*Heaving a long and hot sigh*) Thus ah! the riches families rendered supportless owing to the failure [lit. tting] of issue, pass on to another on the demise of the

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१ महाजणण देवस्स २ –तिष्ठन्ते

प्रतीहारी—पडिहदं अमङ्गलं। [प्रतिहतममङ्गलम् ।]

राजा—धिङ् मामुपस्थितश्रेयोऽवमानिनम्[1] ।

सानुमती—असंसअं सहिं एव्व हिअए करिअ णिन्दिदो अणेण अप्पा। [असंशयं सखीमेव हृदये कृत्वा निन्दितोऽनेनात्मा ।]

राजा—संरोपितेऽप्यात्मनि धर्मपत्नी
त्यक्ता मया नाम कुलप्रतिष्ठा ।
कल्पिष्यमाणा महते फलाय
वसुंधरा काल इवोप्तबीजा ॥ २४ ॥

सानुमती—अपरिच्छिण्णा[2] दाणिं दे संददी भविस्सदि। [अपरिच्छिन्नेदानीं ते संततिर्भविष्यति ।]

[3]**चतुरिका**—(जनान्तिकम्) अए[4], इमिणा सत्थवाहवुत्तन्तेण विमणाअदि[5] भट्टा। णं अस्सासिदुं मेहप्पडिच्छन्दादो अज्जमाधव्वं गेण्हिअ आअच्छेहि। [अयि, अनेन सार्थवाहवृत्तान्तेन विमनायते भर्ता। एनमाश्वासयितुं मेघप्रतिच्छन्दादार्यमाधव्यं गृहीत्वागच्छ ।]

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direct (*mūla*) representative person. At the end of me also, this itself [would be] the story of the glory of the race of Puru.

A. D. C. :—[Let] evil [be] averted !

King :—Fie upon me who deprecated the blessing that had approached.

Sānumatī :—Undoubtedly having thought of [my] friend herself in mind, by him has been censured himself !

King :—

Although [my] self was well planted [in her], by me was indeed cast off [my] lawful wife, the mainstay of the family, who, like the earth with seed sown at the [proper] time, was ear-marked [or, intended] to give mighty fruit. (24)

Sānumatī :—Uninterrupted now would be your line [or, progeny].

Caturikā :—(*Aside*) Ah ! By this account of the merchant the Master is feeling out of sorts. Having brought [with you]

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१ मामुपनतश्रेयोऽ... २ अपरिच्चिन्ता दाणिं दे भविस्सदि। ३ चेटी ४ अज्जे एदं पत्तं पेसअन्तेण दिउणाणुदावो कदो भट्टा अमच्चेण। ता मेहच्छण्णावट्ठिदं संतावणिव्वावइत्तअं अज्जमाहव्वं... ५ दिउणुव्वेवो

प्रतीहारी—सुट्ठु भणासि[1]। [सुष्ठु भणसि ।] (निष्क्रान्ता)

राजा—अहो दुःषन्तस्य संशयमारूढाः पिण्डभाजः ।

अस्मात् परं बत यथाश्रुति[2] संभृतानि
को नः कुले निवपनानि करिष्यतीति[3] ।
नूनं प्रसूतिविकलेन मया प्रसिक्तं
धौताश्रुशेषमुदकं पितरः पिबन्ति[4] ॥ २५ ॥ (मोहमुपगतः)

चतुरिका—(ससंभ्रममवलोक्य) समस्ససदु समस्ससदु भट्टा । [समाश्वसितु समाश्वसितु भर्ता ।]

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the noble Mādhavya from the Meghapraticchanda [palace], in order to comfort this one, come [back].

A. D. C.—You say well. [*Exit*

King :—Oh ! the ancestors [the manes who subsist on the balls-of-rice offered to them at the *Śrāddha*] of Duhṣanta have become apprehensive [lit. have mounted upon doubt].

'Who, after this one in our family, would be offering the libations prepared according to the Vedic precepts ?'—thus thinking, surely my fore-fathers drink the water remaining after washing off tears, poured by me destitute of progeny. (25)

[*Faints*

Caturikā :—(*Beholding, in excitement*) May the Master be consoled, be consoled !

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१ दे भणिदं २ यथास्मृति ३ नियच्छतीति ४ मिश्रकेशी-सदि क्खु दीवे ववधाणदोसेण अन्धआरं अनुभवदि राएसी । चेटी—भट्टा, अलं संताविदेण । वअत्थो ज्जेव पहू अवराइं देवीसुं अणुरूवपुत्तजम्मेण पुव्वपुरिसाणं अरिणो भविस्सदि । (आत्मगतम्) ण मे वअणं पडिच्छदि भट्टा । अधवा अणुरूवं ज्जेव ओसधं आदङ्कं णिअत्तेदि । राजा— (शोकनाटितकेन) सर्वथा, आमूलशुद्धसंनति कुलमेतत्पौरवं प्रजाचन्धे । मय्यस्तमितमनार्ये देश इव सरस्वतीस्रोतः ॥ चेटी– (ससंभ्रमम्) समस्ससदु...

सानुमती—हद्धी हद्धी। सादि क्खु दीवे ववधाणदोसेण एसो अन्धआरदोसं अणुहोदि। अहं[1] दाणिं एव्व णिव्वुदं करोमि। अहवा सुदं मए सउन्दलं समस्सासअन्तीए[2] महेन्दजणणीए मुहादो [3]जण्णभाओस्सुआ देवा एव्व तह अणुचिट्ठिस्सन्ति जह अइरेण धम्मपदिणिं भट्टा अहिणन्दिस्सदित्ति। ता[4] जुत्तं एदं कालं पडिपालिदुं। जाव इमिणा वुत्तन्देण पिअसहिं समस्सासेमि[5]। [हा धिक् हा धिक्। सति खलु दीपे व्यवधानदोषेणैषोऽन्धकारदोषमनुभवति। अहमिदानीमेव निर्वृतं करोमि। अथवा श्रुतं मया शकुन्तलां समाश्वासयन्त्या महेन्द्रजनन्या मुखाद्यज्ञभागोत्सुका देवा एव तथानुष्ठास्यन्ति यथाऽचिरेण धर्मपत्नीं भर्ताभिनन्दिष्यतीति। तद्युक्तमेतं कालं प्रतिपालयितुम्। यावदनेन वृत्तान्तेन प्रियसखीं समाश्वासयामि।]

(उद्भ्रान्तकेन निष्क्रान्ता)

(नेपथ्ये) अब्बम्हण्णं, अब्बम्हण्णं। [अब्रह्मण्यम्, अब्रह्मण्यम्।]

राजा—([6]प्रत्यागतः। कर्णं दत्त्वा) अये माधव्यस्येवार्तस्वरः। [7]कः कोऽत्र भोः।

Sānumatī:—Oh fie! Oh fie! Though the lamp is indeed there, this one experiences darkness through the fault of the screen. I shall make [him] happy even now. Or rather, I have heard from the mouth of Mahendra's mother while consoling Śakuntalā—"The gods themselves hankering after the share of [offerings in the] sacrifice, would be so acting that the husband ere long would be greeting the lawful wife." Therefore [it is] proper to await this period. Meanwhile, I shall console [my] dear friend with this account.

[*Exit with an upward flight*

(*Behind the curtain*) Help, help [lit. violence to a Brāhmaṇa, violence to a Brāhmaṇa]!

King:—(*Coming to himself, listening*) Oh, [there is] the plaintive voice like [that] of Mādhavya. Who, who, [is] here? Halloa!

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१ किं दाणिं...णं णिव्वुदं २ संभावअन्तीए ३ जण्णभाअसमूसुआओ देवदाओ ज्जेव ४ ता ण जुत्तं मम एत्थ विलम्बिदुं ५ सउन्तलं समस्ससेमि। ६ प्रत्यागतचेतनः ७ चेटी—भट्टा मा णाम सो माहव्वतवस्सी पिङ्गलिआमिस्सिआहिं चित्तफलअहत्थो पाविदो भविस्सदि। राजा—चतुरिके गच्छ मद्वचनादनिषिद्धपरिजनां देवीमुपालभस्व। चेटी—जं देवो आणवेदि। (निष्क्रान्ता) (नेपथ्ये) भो अब्बम्हणं अब्बम्हणं। राजा—परमार्थतो भीतिभिन्नस्वरो ब्राह्मणः। कः कोऽत्र भोः।

(प्रविश्य) [1]प्रतीहारी—(ससंभ्रमम्) परित्ताअदु देवो संसअगदं वअस्सं।
१५ [परित्रायतां देवः संशयगतं वयस्यम्।]

राजा—केनात्तगन्धो माणवकः।

प्रतीहारी—अदिट्ठरूवेण केण वि सत्तेण अक्कमिअ मेहपडिच्छन्दस्स
१८ पासादस्स अग्गभूमिं आरोविदो। [अदृष्टरूपेण केनापि सत्त्वेनाक्रम्य मेघप्रतिच्छन्दस्य प्रासादस्याग्रभूमिमारोपितः।]

राजा—(उत्थाय) मा तावत्। ममापि सत्त्वैरभिभूयन्ते गृहाः। अथवा[2]

अहन्यहन्यात्मन एव तावज्ज्ञातुं प्रमादस्खलितं न शक्यम्।
प्रजासु कः केन पथा प्रयातीत्यशेषतो[3] वेदितुमस्ति शक्तिः॥२६॥

(नेपथ्ये)[4] भो वअस्स, अविहा, अविहा। [भो वयस्य, अविधा, अविधा]

(*Entering*) **A. D. C.**—(*In excitement*) Let His Majesty protect [his] dear friend in danger !

King :—By whom has Māṇavaka had his spirit appropriated [that is, been overwhelmed] ?

A. D. C. :—By some spirit of invisible form having overwhelmed him, has he been planted on the terrace [or top-floor] of the Meghapraticchanda palace.

King :—(*Rising*) [That must] just not [be]. Are the house-precincts of even me overpowered by spirits ! Or rather—

It [is] not possible to know even one's own faults due to negligence, day after day. Is there any power to ascertain thoroughly as to who among the subjects proceeds by which path ? (26)

(*Behind the curtain*) O friend, alas, alas !

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१ कञ्चुकी–आज्ञापयतु देवः। राजा– निरूप्यतां किमेवं माधव्यमाणवकः क्रन्दतीति। कञ्चुकी–यावदवलोकयामि। (निष्क्रम्य ससंभ्रमं पुनः प्रविष्टः) राजा–पार्वतायन न खलु किंचिदत्याहितम्। कञ्चुकी–एवम्। राजा–तत्कुतोऽयं वेपथुः। तथाहि–प्रागेव जरसा कम्पः सविशेषेण संप्रति। आविष्करोति सर्वाङ्गमश्वत्थामिव मारुतः॥ कञ्चुकी–परित्रायतां सुहृदं महाराजः। राजा– कस्मात्परित्रातव्यः। कञ्चुकी–महतः कृच्छ्रात्। राजा–अयि भिन्नार्थमभिधीयताम्। कञ्चुकी–योऽसौ दिगवलोकनप्रासादो मेघच्छन्नो नाम–राजा–किं तत्र। कञ्चुकी– तस्याग्रभागाद्गृहनीलकण्ठैरनेकविश्रामविलङ्घ्यशृङ्गात्। सखा प्रकाशेतरमूर्तिना ते केनापि सत्त्वेन निगृह्य नीतः॥ राजा–(सहसोत्थाय) आः। ममापि... २ बहुप्रत्यवायं नृपत्वम् ३···त्यशेषतः कस्य पुनः प्रभुत्वम्॥ ४ (नेपथ्ये) अविद अविद भोः।

राजा—([1]गतिभेदेन परिक्रामन्) सखे, न भेतव्यम् न भेतव्यम्।

(नेपथ्ये) (पुनस्तदेव पठित्वा) कहं ण भाइस्सं। एस मं को वि [2]पच्छावणदसिरोहरं इक्खुं विअ तिण्हभङ्गं करेदि। [कथं न भेष्यामि। एष मां कोऽपि पश्चादवनतशिरोधरमिक्षुमिव त्रिभङ्गं करोति।]

राजा—(सदृष्टिक्षेपम्) धनुस्तावत्। (प्रविश्य शार्ङ्गहस्ता)

यवनी—भट्टा, एदं[3] सरासणं हत्थावावमहिदं। [भर्तः, एतच्छरासनं हस्तावापसहितम्।] (राजा सशरं धनुरादत्ते)

(नेपथ्ये) एष त्वामभिनवकण्ठशोणितार्थी
शार्दूलः पशुमिव हन्मि चेष्टमानम्।
आर्तानां भयमपनेतुमात्तधन्वा
दुःषन्तस्तव शरणं भवत्विदानीम्॥ १७॥

राजा—(सरोषम्) कथं मामेवोद्दिशति। तिष्ठ तिष्ठ कुणपाशन[4] त्वमिदानीं न भविष्यसि। (शार्ङ्गमारोप्य) [5]वेत्रवति, सोपानमार्गमादेशय।

King :—(*Moving about with a changed gait*) Friend, fear not, fear not.

(*Behind the curtain, saying the same again*) How shall I not fear? Here is some one breaking me like a sugarcane piece, into three, with [my] neck bent backwards?

King :—(*Casting a glance*) [Let] the bow now (*tāvat*) [be brought].

(*Entering, with the horn-bow in hand*)

Yavanī :—Master, here [is] the bow with the hand-guard.

[*The King takes the bow with the arrow*

(*Behind the curtain*)

Here, longing for the fresh blood from the throat, I kill you struggling, like the tiger a beast. Let Duhṣanta, who has taken up [his] bow to remove the fear of the afflicted, be now your refuge! (27)

King :—(*In anger*) What! [The spirit] refers even to myself! Stay, stay; eater of corpses! You would now [just] not be

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१ आकर्ण्य गतिभेदं रूपयन् २ पच्छामिडिअ सिरोधरं उच्छुं विअ भग्गगण्ठि करिदुं इच्छदि। ३ एदं ससरं सरासणं हत्थावाओ व ४ कौणपापसद, अयमिदानीं न भवासि। ५ पार्वतायन

३ प्रतीहारी—इदो इदो देवो। [इत इतो देवः] (सर्वे सत्वरमुपसर्पन्ति)

राजा—(समन्तावदलोक्य) शून्यं खल्विदम्।

६ (नेपथ्ये) अविहा[1] अविहा। अहं अत्तभवन्तं पेक्खामि। तुमं मं ण
पेक्खसि। [2]बिडालग्गहीदो मूसओ विअ णिरासो म्हि जीविदे संवुत्तो। [अविधा-
आविधा। अहमत्रभवन्तं पश्यामि। त्वं मां न पश्यसि। बिडालगृहीतो मूषक इव
९ निराशोऽस्मि जीविते संवृत्तः।]

राजा—भोस्तिरस्करिणीगर्वित [3]मदीयं शस्त्रं त्वां द्रक्ष्यति। एष तमिषुं संदधे

यो हनिष्यति वध्यं त्वां रक्ष्यं रक्षति च द्विजम्।
हंसो हि क्षीरमादत्ते तन्मिश्रा वर्जयत्यपः ॥ २८ ॥ (अस्त्रं संधत्ते)

(ततः प्रविशति विदूषकमुत्सृज्य[4] मातलिर्विदूषकश्च)

[that is, I shall kill you]. (*Fixing the string on the horn-bow*) Vetravatī, direct [me] the way to the stair-case.

A. D. C.:—This way, this way, [may] His Majesty [come].
[*All approach in haste*

King :—(*Surveying all round*) This [region] indeed [is] unoccupied!

(*Behind the curtain*) Alas! Alas! I see Your Honour; you do not see me. Like a mouse caught by a cat, I have become hopeless in respect of [my] life.

King :—O [you] proud of [your] power [or, veil] of invisibility! My missile would see you. Here I fix that arrow,

which will kill you fit to be killed, and which protects
the Brāhmaṇa fit to be protected; for the swan takes
up the milk [and] rejects the water mixed with it. (28)

[*Aims the missile*

(*Then enter* Mātali *having let off* Vidūṣaka, *and* Vidūṣaka)

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१ परित्ताहि परित्ताहि २ मज्जारगहिदो विअ उन्दुरो णिरासो... ३ किं मदीयमस्त्रमपि त्वां न द्रक्ष्यति। स्थिरो भव स्थिरो भव। मा च ते वयस्यसंपर्काद्विश्वासो भूत्। एष... ४ dropped

मातलिः— कृताः शरव्यं हरिणा तवासुराः
शरासनं तेषु विकृष्यतामिदम्।
प्रसादसौम्यानि सतां सुहृज्जने
पतन्ति चक्षूंषि न दारुणाः शराः॥ २९॥

राजा—(अस्त्रमुपसंहरन्) अये मातलिः। स्वागतं महेन्द्रसारथये[1]।

विदूषकः—अहं[2] जेण इट्ठिपसुमारं मारिदो सो इमिणा साअदेण अहिणन्दीआदि। [अहं येनेष्टिपशुमारं मारितः सोऽनेन स्वागतेनाभिनन्द्यते।]

मातलिः—(सस्मितम्) आयुष्मन् श्रूयतां यदस्मि हरिणा भवत्सकाशं प्रेषितः।

राजा—अवहितोऽस्मि।

मातलिः—अस्ति कालनेमिप्रसूतिर्दुर्जयो[3] नाम दानवगणः।

राजा—[4]अस्ति, श्रुतपूर्वं मया नारदात्।

Mātali :—

The Asuras have been made your target for the arrows by Indra ; let this bow be stretched forth against them. Of the good, eyes gentle with favour, not dreadful arrows, fall on friendly folk. (29)

King :—(*Withdrawing the missile*) Oh, [it is] Mātali ! Welcome to Mahendra's charioteer !

Vidūṣaka :—He, by whom I was [about to be] killed like a sacrificial victim-beast, is being greeted with a welcome by this one !

Mātali :—(*With a smile*) Long-lived one! Listen why I am sent by Indra to your presence.

King :—I am attentive.

Mātali :—There is a host of demons by name Durjaya, the progeny of Kālanemi.

King :—[Yes,] there is; [it has been] heard of before by me from Nārada.

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१ देवराजसारथे २ भो मणं म्हि इमिणा अहं पसुमारणेण मारिदुं ण पारिदो भवं उणं इमं साअदेण अहिणन्द। ३ प्रसूतो दुर्जय... ४ श्रुतपूर्वो मया

मातलिः— सख्युस्ते स किल शतक्रतोरजय्य[1]–
स्तस्य त्वं रणशिरसि स्मृतो निहन्ता।
उच्छेत्तुं प्रभवति यन्न सप्तसप्ति–
स्तन्नैशं तिमिरमपाकरोति चन्द्रः॥ ३०॥

स भवानात्तशस्त्र एवेदानीमैन्द्रं रथमारुह्य विजयाय प्रतिष्ठताम्।

राजा—अनुगृहीतोऽहमनया मघवतः संभावनया। अथ माधव्यं प्रति
३ भवता किमेवं प्रयुक्तम्।

मातलिः—तदपि कथ्यते। किंचिन्निमित्तादपि मनःसंतापादायुष्मान् मया विक्लवो दृष्टः। पश्चात्कोपयितुमायुष्मन्तं तथा कृतवानस्मि। कुतः–

ज्वलति चलितेन्धनोऽग्निर्विप्रकृतः पन्नगः फणां कुरुते।
प्रायः[2] स्वं महिमानं क्षोभात्प्रतिपद्यते जन्तुः॥ ३१॥

राजा—(जनान्तिकम्) वयस्य, अनतिक्रमणीया दिवस्पतेराज्ञा। तदत्र परिगतार्थं कृत्वा मद्वचनादमात्यपिशुनं ब्रूहि।

Mātali :—

That [host] is indeed [or, they say] impossible to be defeated by your friend; you are destined (*smṛta*) to be its destroyer at the head of the battle. That nocturnal darkness which the Sun [to whose chariot are yoked seven horses] is powerless to destroy, the moon removes. (30)

Let you, therefore, with the weapon taken up as you are, mounting now Indra's chariot, start for victory.

King :—I am favoured by this honour [done to me] by Indra. But why was thus proceeded by you against Mādhavya?

Mātali :—That also would be [lit. is] told. The long-lived one was seen by me distressed owing to mental torment due to some cause. Afterwards, I did that to rouse the long-lived one to anger. Why?

Fire blazes forth, with the fuel stirred; the serpent acted against raises [its] hood. Generally creatures attain to [their] innate greatness through provocation. (31)

King :—(*Aside*) Friend, not to be trifled with [or, transgressed] [is] the command of the Lord of heaven. So, say in

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१ ...रवध्य–२ तेजस्वी संक्षोभात्प्रायः प्रतिपद्यते तेजः।

त्वन्मतिः केवला तावत्परिपालयितुं[1] प्रजाः ।
अधिज्यमिदमन्यस्मिन्कर्मणि व्यापृतं धनुः ॥ ३२ ॥

विदूषकः—जं भवं आणवेदि । [यद्भवानाज्ञापयति ।] (निष्क्रान्तः)

मातलिः—इत[2] आयुष्मान् । (राजा रथारोहणं नाट्यति)

(निष्क्रान्ताः सर्वे)

इति [3]षष्ठोऽङ्कः ।

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my name to minister Piśuna, making him conversant with the facts here—

Your intellect [is] alone for a while to protect all round the subjects; this strung bow is engaged in another business. (32)

Vidūṣaka :—As you command. [*Exit*

Mātali :—This way, [may] the long-lived one [come].

[*The* King *gesticulates ascending the chariot*

[*Exeunt Omnes*

The end of Act VI

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१ ...पालयतु २ रथमारोहत्वायुष्मान् । ३ शकुन्तलाविरहो नाम

सप्तमोऽङ्कः ।

(ततः प्रविशत्याकाशयानेन[1] रथारूढो राजा मातलिश्च)

राजा—मातले, अनुष्ठितनिदेशोऽपि मघवतः सत्क्रियाविशेषादनुपयुक्त-मिवात्मानं समर्थये ।

मातलिः—(सस्मितम्) आयुष्मन्, [2]उभयमप्यपरितोषम् । कुतः—

प्रथमोपकृतं[3] मरुत्वतः प्रतिपत्त्या लघु मन्यते भवान् ।
गणयत्यवदानविस्मितो भवतः सोऽपि न सत्क्रियागुणान् ॥ १ ॥

राजा—मातले मा मैवम् । स खलु [4]मनोरथानामप्यभूमिर्विसर्जनावसर सत्कारः । मम हि दिवौकसां समक्षमर्धासनोपवेशितस्य

ACT VII

(*Then enter on the aerial path*, King *mounted on a chariot and* Mātali)

King :—Mātali, although I have executed the order of Indra, I consider myself as though not useful [to him] owing to the special honour [done to me].

Mātali :—(*With a smile*) Long-lived one, both [of you] even [are having] no satisfaction. Why ?

You consider the previous obligation [on Indra] as slight, owing to the honour [done to you] by Indra ; he also, astonished at [your] feat, does not take count of [that is, considers as inadequate] the excellences of reception [given to you]. (1)

King :—Mātali, no, [do] not [say] so. That honour on the occasion of bidding [me] farewell, [was] indeed beyond [lit. not a proper object for] even desires [or hopes]. For, on me made to sit on half of the seat in the presence of the denizens of heaven,

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१...काशवर्त्मना २ उभयत्राप्यसन्तोषमवगच्छ । ३ उपकृत्य हरेस्तथाभवाँल्लघु सत्कारमवेक्ष्य मन्यते । गणयत्यवदानसंमितां भवतः सोपि न सत्क्रियामिमाम् ॥ ४...रथानामप्यतिदूरवर्ती

अन्तर्गतप्रार्थनमन्तिकस्थं
जयन्तमुद्वीक्ष्य कृतस्मितेन ।
आमृष्टवक्षोहरिचन्दनाङ्का
मन्दारमाला हरिणा पिनद्धा ॥ २ ॥

मातलिः—किमिव [1]नामायुष्मानमरेश्वरान्नार्हति । पश्य—

सुखपरस्य हरेरुभयैः कृतं त्रिदिवमुद्धृतदानवकण्टकम् ।
तव शरैरधुना नतपर्वभिः पुरुषकेसरिणश्च पुरा नखैः ॥ ३ ॥

राजा—अत्र खलु शतक्रतोरेव महिमा स्तुत्यः[2] ।

सिध्यन्ति कर्मसु महत्स्वपि यन्नियोज्याः
संभावनागुणमवेहि तमीश्वराणाम् ।
किं वाभविष्यदरुणस्तमसां [3]विभेत्ता
तं चेत्सहस्रकिरणो धुरि नाकरिष्यत् ॥ ४ ॥

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having seen Jayanta, sitting near, who had [been entertaining] a longing within [his mind] was tied by Indra indulging in smile, a garland of Mandāra flowers marked with the yellow-sandal on [his] chest, rubbed off [by it]. (2)

Mātali :—What possibly, indeed does the long-lived one not deserve from the Lord of the gods ? See—

For Indra devoted to pleasure, the heaven has been made one with the thorns of demons extracted by the two [sets of weapons]—now by your arrows with the joints made smooth, and formerly by the nails of the Man-lion. (3)

King :—Here indeed is fit to be praised Indra's greatness alone !

That persons appointed [to do some job] succeed even in big undertakings, know that to be the virtue of the regard the Masters have [for them]. Could Aruṇa again have become the smasher of masses of darkness, if the thousand-rayed [Sun] had not placed him on the yoke [of his chariot] ? (4)

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१ सुरेश्वरादायुष्मान्नार्हति । २ dropped ३ वधाय

मातलिः—सदृशमेवैतत्[1]। (स्तोकमन्तरमतीत्य) आयुष्मन्, इतः पश्य नाकपृष्ठप्रतिष्ठितस्य सौभाग्यमात्मयशसः।

विच्छित्तिशेषैः सुरसुन्दरीणां वर्णैरमी कल्पलतांशुकेषु[2]।
विचिन्त्य गीतक्षममर्थजातं[3] दिवौकसस्त्वच्चरितं लिखन्ति॥ ५॥

राजा—मातले, असुरसंप्रहारोत्सुकेन पूर्वेद्युर्दिवमधिरोहता[4] मया न लक्षितः [5]स्वर्गमार्गः। कतरस्मिन्मरुतां पथि वर्तामहे।

मातलिः—

त्रिस्रोतसं वहति यो गगनप्रतिष्ठां
ज्योतींषि वर्तयति च[6] प्रविभक्तरश्मिः।
[7]तस्य द्वितीयहरिविक्रमनिस्तमस्कं
वायोरिमं परिवहस्य वदन्ति मार्गम्॥ ६॥

Mātali :—This [is] quite befitting [you]. (*Having gone over a little distance*) Long-lived one, see hitherward the auspicious glory of your fame established on the surface of heaven.

With paints remaining after [being used for] the decoration of heavenly damsels, these denizens of heaven are writing down your exploit on the silken garments from the wish-fulfilling tree, after having thought out a composition replete with sense, suited for singing. (5)

King :—Mātali, by me ascending the heaven the other day being eager to strike at the Asuras, was not marked the way to heaven. In which course of the winds are we ?

Mātali :—

They call this the path of that [famous] wind Parivaha which bears the triple-streamed river located in the sky and which makes the luminaries to move on, with [their] rays distributed about, with all darkness removed in the second stride of Viṣṇu. (6)

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१ सदृशं तवैतत् २ कल्पलतान्तरेषु ३ तत्त्वं ४ पूर्वेद्युरधिरोहता ५ लक्षितोऽयं प्रदेशः। ६ चक्रविभक्त ७ तस्य व्यपेतरजसः प्रवहस्य वायोर्मार्गो द्वितीयहरिविक्रमपूत एषः।

राजा—मातले, अतः खलु सबाह्यान्तःकरणो ममान्तरात्मा प्रसीदति। ([1]रथाङ्गमवलोक्य) शङ्के मेघपदवीमवतीर्णौ स्वः।

मातलिः—कथमवगम्यते। ३

राजा—[2]अयमरविवरेभ्यश्चातकैर्निष्पतद्भि-
हरिभिरचिरभासां तेजसा चानुलिप्तैः।
गतमुपरि घनानां वारिगर्भोदराणां
पिशुनयति रथस्ते शीकरक्लिन्ननेमिः॥ ७॥

मातलिः—[3] क्षणादायुष्मान्स्वाधिकारभूमौ वर्तिष्यते।

राजा—(अधोऽवलोक्य) वेगावतरणादाश्चर्यदर्शनः संलक्ष्यते[4] मनुष्यलोकः तथा हि— ६

शैलानामवरोहतीव शिखरादुन्मज्जतां मेदिनी
पर्णाभ्यन्तरलीनतां विजहति स्कन्धोदयात् पादपाः।
संतानैस्तनुभावनष्टसलिला[5] व्यक्तिं व्रजन्त्यापगाः
केनाप्युत्क्षिपतेव पश्य भुवनं मत्पार्श्वमानीयते॥ ८॥

King :—Mātali, hence indeed my inner self along with external and internal senses, feels tranquil. (*Noticing the wheel*) I guess, we [two] have descended down to the path of the clouds.

Mātali :—How is [it] known ?

King :—

Here, by the Cātaka birds flying through the interstices of the spokes, and by the horses enveloped with the lustre of lightning-flashes, your chariot with the rims of the wheels wet with spray indicates [our] course over the clouds with [their] interiors pregnant with water. (7)

Mātali :—In a moment, the long-lived one would be on the region under his own control.

King :—(*Looking down below*) On account of [our] swift descent, the world of mortals is noticed to be of wonderful sight. For—

The earth as though descends from the peak of mountains rising up; the trees, owing to the rise of the trunks,

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१ रथमार्गमव... २ अयमगवित्र... ३ अथ किम्। अन्यच्च। क्षणादूर्ध्वमायुष्मान्...। ४ संपद्यते ५ संधानं तनुभागनष्टसलिलव्यक्त्या व्रज...

मातलिः—साधु दृष्टम् । (सबहुमानमवलोक्य) अहो [1]उदग्ररमणीया पृथिवी ।

राजा—मातले कतमोऽयं पूर्वापरसमुद्रावगाढः कनकरसनिष्यन्दी सान्ध्य इव [2]मेघपरिघः सानुमानालोक्यते ।

मातलिः—आयुष्मन्, एष खलु हेमकूटो नाम किंपुरुषपर्वतः परं[3] तपस्विनां सिद्धिक्षेत्रम् । पश्य—

स्वायंभुवान्मरीचेर्यः प्रबभूव प्रजापतिः ।
सुरासुरगुरुः सोऽत्रे[4] सपत्नीकस्तपस्यति ॥ ९ ॥

राजा—तेन ह्यनतिक्रमणीयानि श्रेयांसि । प्रदक्षिणीकृत्य भगवन्तं गन्तुमिच्छामि ।

मातलिः—प्रथमः कल्पः । (अवतरणं नाटयित्वा) एतावनवतीर्णौ स्वः ।

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abandon the state of being merged up within the leaves; the rivers whose waters were lost to view owing to [their] thinness, become manifest, owing to the expanded [continuous] states; see, the world is being brought near me, being as it were thrown up by some one ! (8)

Mātali :—Well observed ! (*Beholding with great respect*) Oh ! devastatingly charming [is] the Earth !

King :—Mātali, which is this mountain seen here, plunged into the eastern and the other [western] seas, pouring forth liquid gold, like the evening cloud-bolt ?

Mātali :—Long-lived one, this one indeed [is] the mountain by name Hemakūṭa, in the Kiṁpuruṣa, the highest region for acquiring supernatural power for the ascetics. See—

That Prajāpatī [patriarch] who was sprung from Marīci, the son of the Self-born one, the preceptor of the Gods and the Asuras, practises penance on this, along with [his] wife. (9)

King :—Well then, blessings ought not to be passed over. Having circumambulated His Reverence, I wish to go [ahead].

Mātali :—An excellent proposal ! (*Gesticulating alighting*) Here have we alighted.

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१ उदार २ मेघः ३ तपःसंसिद्धिक्षेत्रम् । ४ सोऽस्मिन्

राजा—(सविस्मयम्)

उपोढशब्दा न रथाङ्गनेमयः प्रवर्तमानं न च दृश्यते रजः।
अभूतलस्पर्शतया [1]निरुन्धतस्तवावतीर्णोऽपि रथो न लक्ष्यते ॥ १० ॥

मातलिः—एतावानेव शतक्रतोरायुष्मतश्च [2]विशेषः।

राजा—मातले कतमस्मिन्प्रदेशे मारीचाश्रमः।

मातलिः—(हस्तेन दर्शयन्)

वल्मीकार्धनिमग्नमूर्तिरुरसा[3] संदष्टसर्पत्वचा
कण्ठे जीर्णलताप्रतानवलयेनात्यर्[4]थसंपीडितः।
अंसव्यापि शकुन्तनीडनिचितं बिभ्रज्जटामण्डलं
यत्र स्थाणुरिवाचलो मुनिरसावभ्यर्कबिम्बं स्थितः ॥ ११ ॥

राजा—नमोऽस्मै कष्टतपसे।

King :—(*With astonishment*)

The reins of the wheels have no noise coming out [from them]; and no dust is seen proceeding [either]; free from jolts owing to [its] having no contact with the ground, your chariot, although [actually] descended [on the earth] is not noticed [to have done so]. (10)

Mātali :—This much alone [is] the difference between Indra and the long-lived one.

King :— Mātali, in what [part of the] region [is] the hermitage of Mārīca ?

Mātali :—(*Pointing with the hand*)

[There] where, with [his] body half-buried in an ant-hill, with [his] chest having the slough of serpents closely sticking [to it], exceedingly hard-pressed at the throat with the coil of tendrils of old creepers, wearing a mass of matted hair extending over the shoulders [and] thickly filled with nests of birds, stays that hermit immovable like the trunk of a tree, facing the disc of the Sun. (11)

King :—A bow to him of austere penance !

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१ निरुद्धतिस्तवा... २ रथस्य विशेषः ३ उरगत्वग्ब्रह्मसूत्रान्तरः ४...त्यन्तसंपीडितः

मातलिः—(संयतप्रग्रहं रथं कृत्वा) महाराज, एतावदितिपरिवर्धितमन्दारवृक्षं प्रजापतेराश्रमं[1] प्रविष्टौ स्वः।

राजा—स्वर्गादधिकतरं निर्वृतिस्थानम्। अमृतह्रदमिवावगाढोऽस्मि।

मातलिः—(रथं स्थापयित्वा) अवतरत्वायुष्मान्।

राजा—(अवतीर्य[2]) भवान्कथमिदानीम्।

मातलिः—संयन्त्रितो[3] मया रथः। वयमप्यवतरामः। (तथा कृत्वा) इत इत आयुष्मान्। (परिक्रम्य) दृश्यन्तामत्रभवतामृषीणां[4] तपोवनभूमयः।

राजा—ननु [5]विस्मयादवलोकयामि—

प्राणानामनिलेन वृत्तिरुचिता सत्कल्पवृक्षे वने
तोये काञ्चनपद्मरेणुकपिशे [6]धर्माभिषेकक्रिया।
ध्यातं रत्नशिलातलेषु[7] विबुधस्त्रीसंनिधौ संयमो
यत्काङ्क्षन्ति तपोभिरन्यमुनयस्तस्मिंस्तपस्यन्त्यमी ॥ ११ ॥

Mātali :—(*Pulling up the reins of the chariot*) Great king, here we two have entered the hermitage of Prajāpati, the Mandāra trees in which are reared up by Aditi.

King :—[This is] a place of bliss far superior to heaven, I have as though plunged into a pool of nectar.

Mātali :—(*Stopping the chariot*) May the long-lived one alight.

King :—(*Having alighted*) [As for] you, how now ?

Mātali :—The chariot has been well secured by me. We too shall get down. (*Doing accordingly*) This way, this way, [may] the long-lived one [come]. (*Moving about*) Let the regions of the penance-grove of the revered sages be looked at.

King :—I say, I am observing with astonishment-

In [this] forest with wish-fulfilling trees present, the maintenance of life [is regarded as] proper [when it is done] by air; in water tawny on account of the pollen of the golden lotuses [is effected] the act of religious ablution ; meditation [is practised] on the jewelled slabs of stone ;

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१ ...श्रमपदं २ साभिनयमवतीर्य ३ समययन्त्रित एवायमास्ते रथः ४ भवतां सिद्धमुनीनां ५ विस्मयादुभयमप्यवलोकयामि ६ पुण्याभिषेक... ७ गृहेषु

मातलिः—उत्सर्पिणी खलु महतां प्रार्थना । (परिक्रम्य, आका[शे]) अये वृद्धशाकल्य [1]किमनुतिष्ठति भगवान्मारीचः । किं ब्रवीषि—दाक्षायण्या [2]पतिव्रता-धर्ममधिकृत्य पृष्टस्तस्यै महर्षिपत्नीसहितायै कथयतीति ।

[3]राजा—अये प्रतिपाल्यावसरः खलु प्रस्तावः ।

[4]मातलिः—(राजानमवलोक्य) [5]अस्मिन्नशोकवृक्षमूले तावदास्तामायुष्मान् यावत्त्वामिन्द्रगुरवे [6]निवेदयितुमन्तरान्वेषी भवामि ।

राजा—यथा भवान्मन्यते । (स्थितः) (मातलिः निष्क्रान्तः)

राजा—(निमित्तं सूचयित्वा)

मनोरथाय नाशंसे किं बाहो स्पन्दसे वृथा[7] ।
पूर्वावधीरितं श्रेयो दुःखं हि परिवर्तते ॥ १३ ॥

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restraint [of the senses is seen] in the company of the celestial damsels—what [place] other hermits desire [to gain] by [their] penances, in that [place] these are practising penance ! (12)

Mātali :—Rising up far indeed [is] the aspiration of the great. (*Moving about, in the air*) O Śākalya senior ! What is His Reverence Mārīca doing [or engaged in] ? —What say you ?—that questioned by Dākṣāyaṇī [Aditi] referring to the duties of chaste women, he is telling [the same] to her accompanied by wives of great sages.

King :—Oh, the subject indeed [is] such that an opportunity must be awaited [to pay a visit to Mārīca].

Mātali :—(*Looking at the* King) Let the long-lived one sit for a while at the root of this Aśoka tree, while I shall be looking for an opportunity to announce you to Indra's father.

King :—As you think. [*Stays on. Exit* Mātali

King :—(*Indicating an omen*)

I hope not for [the fulfilment of my] desire; why [O] arm, do you throb for nothing ? For, a blessing repudiated before returns with [great] difficulty. (13)

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१ किंव्यापारो भगवान्... २ पतिव्रतापुण्यमधिकृत्य ३ राजा–अये dropped ४ dropped ५ अस्यामशोकच्छायायामास्तां ६ निवेदयामि ७ मुधा

(नेपथ्ये) मा क्खु मा क्खु [1]चापलं करेहि । [2]कहं गदो एव्व अत्तणो पकिदिं । [मा खलु मा खलु चापलं कुरु । कथं गत एवात्मनः प्रकृतिम् ।]

३ **राजा**—(कर्णं दत्त्वा) अभूमिरियमविनयस्य । को नु खल्वेष निषिध्यते । (शब्दानुसारेणावलोक्य । सविस्मयम्) अये को नु खल्वयमनुबध्यमानस्तपस्विनीभ्यामबालसत्त्वो बालः

अर्धपीतस्तनं मातुरामर्दक्लिष्टकेसरम् ।
प्रक्रीडितुं[3] सिंहशिशुं [4]बलात्कारेण कर्षति ॥ १४ ॥

(ततः प्रविशति यथानिर्दिष्टकर्मा तपस्विनीभ्यां बालः)

बालः—जिम्ह [5]सिङ्घ दन्ताइं दे गणइस्सं । [जृम्भस्व सिंह दन्तांस्ते
३ गणयिष्ये ।]

प्रथमा—अविणीद किं णो अपच्चणिव्विसेसाणि सन्ताणि विप्पहरेसि । [6]हन्त वड्ढइ से संरम्भो । ठाणे क्खु, इसिजणेण सव्वदमणो त्ति किदणामहेओ
६ सि । [अविनीत किं नोऽपत्यनिर्विशेषाणि सत्त्वानि विप्रकरोषि । हन्त वर्धते ते संरम्भः । स्थाने खलु, ऋषिजनेन सर्वदमन इति कृतनामधेयोऽसि ।]

(*Behind the curtain*) Not indeed, not indeed do the rash thing. What ! has he gone to his own nature ?

King :—(*Listening*) This [is] not a proper place for unruly conduct. Who possibly indeed is this one warded off ? (*Observing in the direction of the sound, with astonishment*) Oh ! who possibly indeed [is] this boy of prowess not [normally seen in the case] of a boy, being closely attended by two hermit-females.

[who] is dragging by force the whelp of a lion for sporting [with him], which has sucked only half the dug of [his] mother [and] which has [its] mane dishevelled by rough treatment ? (14)

(*Then enter a boy engaged as described with two female hermits*)

Boy :—Yawn, lion ! I shall count your teeth.

First :—Unruly one, why do you ill-treat the animals with no difference from our own offspring ? Goodness ! your

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१ चवलत्तणं २ जहिं तहिं ज्जेव अत्तणो पइदिं दंसेसि । ३ विलम्बिनं ४ करेणाहत्य ५ ले सिंहशावक जिम्ह ६ संवहरादि विअ दे संरम्भो

राजा—किं नु खलु बालेऽस्मिन्नौरस इव पुत्रे स्निह्यति मे मनः। नूनमनपत्यता मां वत्सलयति। ९

द्वितीया—एसा क्खु केसरिणी तुमं लङ्घेदि जइ से पुत्तअं ण मुञ्चेसि। [एषा खलु केसरिणी त्वां लङ्घयति यदि तस्याः पुत्रकं न मुञ्चसि।]

बालः—(सास्मितम्) अम्हहे, बलिअं क्खु भीदो म्हि। [अहो बलीयः १२
खलु भीतोऽस्मि।] (अधरं दर्शयति)

राजा— महतस्तेजसो बीजं बालोऽयं प्रतिभाति मे।
स्फुलिङ्गावस्थया वह्निरेधापेक्ष इव स्थितः॥ १५॥

प्रथमा—वच्छ, एदं बालमिइन्दअं मुंच। अवरं दे कलिणअं दाइस्सं। [वत्स, एनं बालमृगेन्द्रं मुञ्च। अपरं ते क्रीडनकं दास्यामि।]

बालः—कहिं। देहि णं। [कुत्र। देह्येनत्।] (हस्तं प्रसारयति) ३

राजा—अये चक्रवर्तिलक्षणमप्यनेन धार्यते। तथा ह्यस्य

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naughtiness is increasing! Rightly indeed have you been given by the sages the name Sarvadamana [All-queller]!

King :—Why possibly indeed does my mind feel affection towards this boy, as though towards my own (*aurasa*) son! Surely, childlessness makes me affectionate.

Second :—Here indeed the lioness would attack you if you do not leave off her whelp!

Boy :—(*With a smile*) Oh! [How] exceedingly frightened indeed am I! [*Pouts his lower lip*

King :—

This boy, the seed of mighty lustre, appears to me to be like fire in the condition of a spark, waiting for fuel [to blaze up]. (15)

First :—Child, let go this young lion. I shall give you another toy.

Boy :—Where [is it]? Give that. [*Stretches forth his hand*

King :—How? By this one is borne the sign of a Universal Monarch as well! For, his

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१ –रेधःक्षय

प्रलोभ्यवस्तुप्रणयप्रसारितो
विभाति जालग्रथिताङ्गुलिः करः।
अलक्ष्यपत्रान्तरमिद्धरागया
नवोषसा[1] भिन्नमिवैकपङ्कजम् ॥ १६ ॥

द्वितीया—सुव्वदे ण सक्को एसो वाआमेत्तेण विरमाविदुं। गच्छ। मम केरए उडए मक्कण्डेअस्स इसिकुमारअस्स वण्णचित्तिदो मित्तिआमोरओ चिट्ठदि।
३ तं से उवहर। [सुव्रते न शक्य एष वाङ्मात्रेण विरमयितुम्। गच्छ। मदीय उटजे मार्कण्डेयस्यर्षिकुमारस्य वर्णचित्रितो मृत्तिकामयूरस्तिष्ठति। तमस्योपहर।]

प्रथमा—तह। [तथा] (निष्क्रान्ता)

बालः—इमिणा एव्व दाव कीलिस्सं। [अनेनैव तावत्क्रीडिष्यामि।]
६ [2](तापसीं विलोक्य हसति)

राजा—स्पृहयामि खलु दुर्ललितायास्मै। (निःश्वस्य)

आलक्ष्यदन्तमुकुलाननिमित्तहासै-
रव्यक्तवर्णरमणीयवचःप्रवृत्तीन्।
अङ्काश्रयप्रणयिनस्तनयान्वहन्तो
धन्यास्तदङ्गरजसा मलिनीभवन्ति[3] ॥ १७ ॥

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hand stretched forth for requesting the object very much longed for, with the fingers connected as in a web, shines like a single lotus, opened up by the early dawn, with [its] redness increased, with the intervals between leaves not perceptible. (16)

Second :—Suvratā, it [is] not possible to stop him merely by words. Go. In my hut, there is a clay-peacock, variegated with paint, belonging to the hermit-boy Mārkaṇḍeya. Offer that to him.

First :—All right. [*Exit*

Boy :—I shall meanwhile play with this [whelp] itself.
[*Looking at the female ascetic, laughs*

King :—I do indeed crave for this naughty [lit. badly fondled] one !(*Sighing*)

Blessed [are those who] bearing [their little] sons longing for resorting to [their] laps, [sons] with bud-like

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१ नवोषया २ तापसी—(विलोक्य हसन्ती) मुञ्च णं ३ परुषीभवन्ति

तापसी—[1] होदु। ण मं अअं गणेदि। (पार्श्वमवलोकयति) को एत्थ इसिकुमाराणं।[2] (राजानमवलोक्य) भद्दमुह, एहि दाव। मोएहि इमिणा दुम्मोअहत्थग्गहेण [3]डिम्भलीलाए बाहीअमाणं बालमिइन्दअं। [भवतु। न मामयं ७
गणयति।...कोऽत्र, ऋषिकुमाराणाम्।...भद्रमुख, एहि तावत्। मोचयानेन दुर्मोक-हस्तग्रहेण डिम्भलीलया बाध्यमानं बालमृगेन्द्रम्।]

राजा—(उपगम्य। सस्मितम्) अयि भो महर्षिपुत्र ६

एवमाश्रमविरुद्धवृत्तिना संयमः किमिति जन्मतस्त्वया[4]।
सत्त्वसंश्रयसुखोऽपि दूष्यते कृष्णसर्पशिशुनेव चन्दनः॥ १८॥

तापसी—भद्दमुह ण हु अअं इसिकुमारओ। [भद्रमुख न खल्वयमृषि-कुमारः।]

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teeth slightly visible by causeless laughters, producing speech charming on account of indistinct syllables, are soiled by the dust on [their] bodies! (17)

Female Ascetic:—Let [it] be. He does not mind [lit. count] me. (*Looks sideways*) Who [is] here, of the hermit-boys? (*Beholding the* King) Fair-face [or, Good sir]! just come; release the young lion being maltreated in boyish spirit by this one whose grasp by the hand is difficult to loosen.

King:—(*Approaching, with a smile*) Ah! O [you] son of a great sage!

Why by you whose behaviour is contrary to the etiquette [of the hermitage] from [your very] birth, is being brought into disrepute the discipline [or, restraint] although producing happiness for the animals resorting here [or, pleasant owing to the resort of the quality of goodness], as by a small black serpent, the sandal-tree? (18)

Female Ascetic:—Fair-face! this one indeed [is] *not* a hermit-boy.

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१ (साङ्गुलितर्जनम्) भो ण मं गणेसि। २ मज्झे ३ डिम्भएणं ४ जन्मनस्त्वया

३ **राजा**—आकारसदृशं चेष्टितमेवास्य कथयति । स्थानप्रत्ययात्तु [1]वयमेवं तर्किणः । (यथाभ्यर्थितमनुतिष्ठन्बालस्पर्शमुपलभ्य । आत्मगतम्)

अनेन कस्यापि कुलाङ्कुरेण स्पृष्टस्य गात्रेषु सुखं ममैवम् ।
कां निर्वृतिं चेतसि तस्य कुर्याद्यस्यायमङ्कात्कृतिनः प्रसूतः ॥१९॥

तापसी—(उभौ निर्वर्ण्य[3]) अच्छारिअं, अच्छरिअं । [आश्चर्यम्, आश्चर्यम् ।]

राजा—किमिव ।

३ **तापसी**—इमस्स [4]बालस्स रूवसंवादिणी दे आकिदि त्ति । विम्हाविदम्हि अपरिइदस्स[5] वि दे अप्पाडिलोमो संवुत्तो त्ति । [अस्य बालस्य रूपसंवादिनी त आकृतिरिति । विस्मापितास्मि अपरिचितस्यापि तेऽप्रतिलोमः संवृत्त इति ।]

६ **राजा**—(बालमुपलालयन्) आर्ये न चेन्मुनिकुमारोऽयमथ कोऽस्य व्यपदेशः ।

तापसी—[6]पुरुवंसो । [पुरुवंशः ।]

King :—His act itself befitting [his] form declares [it]. But, we guessed in this way owing to consideration of [the environments of this] place. (*Doing as requested, having felt the touch of the* Boy, *to himself*)

Such [is] the happiness in the limbs of me touched by this scion of the family of some one ! What bliss would he produce in the heart of that blessed [lucky] man from whose body this one is sprung ! (19)

Female Ascetic :—(*Scrutinizing both*) Wonder ! wonder !

King :—What possibly ?

Female Ascetic :—That your form corresponds to the get up of this boy. I am astonished that he has become not fretful [or, unresponsive] with you although not familiar [with him].

King :—(*Fondling the* Boy) Lady, if this one [is] not a hermit-boy, then what [is] his family ?

Female Ascetic :—Puru-race.

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१ वयमतर्किणः २–स्पर्शमनुभूयात्मगतम् ३ विलोक्य ४ असंबद्धे वि भद्दमुहे संवादिणी आकिदि... ५ अवि अ वामसीलो वि भविअ अवरिचिदस्स ण दे पडिलोमो संवुत्तो ६ पोरवो त्ति ।

राजा—(आत्मगतम्) कथमेकान्वयो मम । अतः खलु [1]मदनुकारिणमेन- ९
मत्रभवती मन्यते । (प्रकाशम्) अस्त्येतत्पौरवाणामन्त्यं कुलव्रतम् ।

भवनेषु [2]सुधासितेषु पूर्वं
क्षितिरक्षार्थमुशन्ति ये निवासम् ।
[3]नियतैकयतिव्रतानि पश्चात्
तरुमूलानि गृहीभवन्ति तेषाम् ॥ २० ॥

न पुनरात्मगत्या मानुषाणामेष विषयः ।

तापसी—जह भद्दमुहो भणादि । अच्छरासंबन्धेण इमस्स बालस्य जणणी
एत्थ देवगुरुणो तवोवणे पसूदा । [यथा भद्रमुखो भणति । अप्सरःसंबन्धेनास्य ३
बालस्य जनन्यत्र देवगुरोस्तपोवने प्रसूता ।]

राजा—(आत्मगतम्) हन्त द्वितीयमिदमाशाजननम्[4] । (प्रकाशम्) सा
तत्रभवती किमाख्यस्य राजर्षेः पत्नी । ६

King :—(*To himself*)) What ! [is he] belonging to the same family as mine ? Hence indeed her ladyship regards this one as resembling me ! (*Aloud*) There is this final family-vow of the descendants of Puru.

For them who previously [that is, in early life] wish residence in mansions white-washed with *chunam* for the sake of protecting the earth, the roots of trees become houses afterwards [in old age], with only the vows of ascetics being compulsorily observed ! (20)

But this [is] no region for human beings [to occupy] by their own power.

Female Ascetic :—As Fair-face says. Owing to [her] relation with the Apsarases, the mother of this boy was delivered here in the penance-grove of the father of gods.

King :—(*To himself*) Ah ! This [is] the second breeder of hope ! (*Aloud*) That her ladyship—the wife of royal sage of what name ?

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१ संभाव्यते २ रसाधिकेषु ३ विहितैकपतिव्रतानि ४ -माश्वासजननम्

तापसी—को तस्स धम्मदारपरिच्चाइणो णाम[1] संकीतिदुं चिन्तिस्सदि। [कस्तस्य धर्मदारपरित्यागिनो नाम संकीर्तयितुं चिन्तयिष्यति ।]

राजा—(स्वगतम्) इयं खलु कथा मामेव लक्ष्यीकरोति । यदि तावदस्य शिशोर्मातरं नामतः पृच्छामि । अथवानार्याः[2] परदारव्यवहारः ।

(प्रविश्य मृन्मयूरहस्ता) **तापसी**—सव्वदमण सउन्दलावण्णं पेक्ख। [सर्वदमन शकुन्तलावण्यं प्रेक्षस्व ।]

बालः—(सदृष्टिक्षेपम्) कहिं मे अज्जू । [कुत्र मे माता ।][3]

[4]**उभे**—णामसारिस्सेण[5] वञ्चिदो माउवच्छलो । [नामसादृश्येन वञ्चितो मातृवत्सलः ।]

द्वितीया—वच्छ, इमस्स मित्तिआमोरस्स रम्मत्तणं पेक्ख त्ति भणिदोसि। [वत्स, अस्य मृत्तिकामयूरस्य रम्यत्वं पश्येति भणितोऽसि ।]

राजा—(आत्मगतम्) किं वा शकुन्तलेत्यस्य मातुराख्या । सन्ति पुनर्नामधेयसादृश्यानि । अपि नाम मृगतृष्णिकेव[6] नाममात्रप्रस्तावो मे विषादाय कल्पते ।

Female Ascetic :—Who would think of pronouncing the name of that deserter of [his] lawful wife ?

King :—(*To himself*) This story indeed points to me alone; if again I ask about the child's mother, for [her] name—or, unjustifiable [is] the business [inquiry] about another's wife.

(*Entering, with the peacock in hand*) **Female Ascetic** :— Śarvadamana, see Śakuntalāvaṇya [the loveliness of the bird].

Boy :—(*Casting a glance about*) Where [is] my mother ?

Both :—Fond of [his] mother, [the boy] has been deceived by the similarity of the name.

Second :—Child, see the loveliness of this clay-peacock— thus were you spoken to.

King :—(*To himself*) What again, is Śakuntalā the name of his mother ! But similarities of name do exist. Can it be

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१ कित्तइस्सदि २ अथवानार्यः ३ (उभे प्रहसिते) ४ प्रथमा ५ उवच्छन्दिदो ६ नायमन्ते प्रस्तावो विषादाय

बालः—अज्जूए रोआदि मे [1]एसो भद्दमोरओ। [मातः, रोचते म एष भद्रमयूरः।]

(क्रीडनकमादत्ते)

प्रथमा—(विलोक्य। सोद्वेगम्) अम्महे रक्खाकरण्डअं[2] से मणिबन्धे ण दीसादि। [अहो रक्षाकरण्डकमस्य मणिबन्धे न दृश्यते।]

राजा—[3]अलमावेगेन । नन्विदमस्य सिंहशावविमर्दात्परिभ्रष्टम् ।

(आदातुमिच्छति)

उभे—मा क्खु मा क्खु [4]एदं अवलम्बिअ। कहं गहीदं [5]णेण। [मा खलु मा खल्विदमवलम्ब्य। कथं गृहीतमनेन।] (विस्मयादुरोनिहितहस्ते परस्परमवलोकयतः)

राजा—किमर्थं [6]प्रतिषिद्धाः स्मः।

प्रथमा—सुणादु [7]महाराओ। एसा अवराजिदा णाम ओसही इमस्स जादकम्मसमए भअवदा मारीएण दिण्णा। एदं किल मादापिदरो अप्पाणं अ वज्जिअ अवरो भूमिपडिदं ण गेण्हादि। [शृणोतु महाराजः। एषापराजिता नामौषधिरस्य जातकर्मसमये भगवता मारीचेन दत्ता। एनां किल मातापितरावात्मानं च वर्जयित्वापरो भूमिपतितां न गृह्णाति।]

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that this introduction of mere name is, like the mirage, intended for my dejection ?

Boy :—Mother, this nice pea-cock is to my taste.

[*Takes the toy*

First :—(*Beholding, with excitement*) Oh, his safety-amulet is not seen on [his] wrist.

King :—Enough of flurry. Surely here it has slipped down on account of the struggle with the whelp.

[*Is on the point of taking it up*

Both :—Not indeed, not indeed, this [is] to be taken. What, [it has been] taken by him !

[*Both with hands placed on their bosom, through astonishment gaze at each other*

King :—What for were we forbidden ?

First :—May the Great King listen. This herb by name Aparājitā was given by His Reverence Mārica on the occasion

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१ चडुलके एशे मऊलके २ गण्डओ ३ आर्ये, अल... ४ एदं अवलम्बिअ dropped ५ ज्जेव ६ भवतीभ्यां प्रतिषिद्धोऽस्मि ७ महाभाओ महण्णहावा एसा... णाम सुरमहोसही इमस्स

राजा—अथ गृह्णाति ।

प्रथमा—तदो तं सप्पो भविअ दंसइ । [ततस्तं सर्पो भूत्वा दशति ।]

राजा—भवतीभ्यां कदाचिदस्याः[1] प्रत्यक्षीकृता विक्रिया ।

उभे—अणेअसो । [अनेकशः ।]

राजा—(सहर्षम्, आत्मगतम्[2]) कथमिव पूर्णमपि मे मनोरथं नाभिनन्दामि । (बालं परिष्वजते)

द्वितीया—सुव्वदे,एहि । इमं वुत्तन्तं णिअमव्वावुदाए[3] सउन्दलाए णिवेदम्ह । [सुव्रते, एहि । इमं वृत्तान्तं नियमव्यापृतायै शकुन्तलायै निवेदयावः ।] (निष्क्रान्ते)

बालः—मुञ्च मं । जाव अज्जूए सआसं गच्छामि । [मुञ्च माम् । यावन्मातुः सकाशं गच्छामि ।]

राजा—पुत्रक मया सहैव मातरमभिनन्दिष्यसि ।

बालः—मम क्खु तादो दुस्सन्दो । ण तुमं । [मम खलु तातो दुःषन्तः, न त्वम् ।]

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of his birth-rite. This, indeed, barring the father and mother and himself, no other takes up fallen on the ground—

King :—If [he] takes [it]—

First :—Then, becoming a serpent [it] bites him.

King :—Has by you two actually seen its transformation [into a serpent] any time ?

Both :—Many times.

King :—(*With joy, to himself*) Why possibly do I not greet my desire though completely fulfilled ? [*Embraces the* Boy

Second :—Suvratā, come. We [two] would communicate this account to Śakuntalā engaged in [the observance of] vows.

[*Exeunt*

Boy :—Release me. I shall just go to [my] mother's side.

King :—Dear boy, you would be greeting [your] mother even along with me.

Boy :—Duhṣanta [is] indeed my father ; not you.

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१ कदाचिदन्यत्र प्रत्यक्षीकृतमिदम् २ आत्मगतम् dropped, तत्किं नु खलिदानीं पूर्णं... ३ वाउलाए

राजा—(सस्मितम्) एष विवाद एव प्रत्याययति।

(ततः प्रविशत्येकवेणीधरा शकुन्तला)

शकुन्तला—विआरकाले वि पकिदित्थं सव्वदमणस्स ओसहिं सुणिअ ण ५१
मे आसंसा आसि अत्तणो भाअहेअसु। अहवा जह [1]साणुमदीए आचक्खिदं
तह संभावीअदि एदं। [विकारकालेऽपि प्रकृतिस्थां सर्वदमनस्यौषधिं श्रुत्वा न म
आशंसासीदात्मनो भागधेयेषु। अथवा यथा सानुमत्याख्यातं तथा संभाव्यत एतत्।] ५४

राजा—(शकुन्तलां दृष्ट्वा[2]) अये सेयमत्रभवती शकुन्तला

वसने परिधूसरे वसाना नियमक्षाममुखी धृतैकवेणिः।
अतिनिष्करुणस्य शुद्धशीला मम दीर्घं विरहव्रतं बिभर्ति ॥२१॥

शकुन्तला—(पश्चात्तापविवर्णं राजानं दृष्ट्वा[3]) ण क्खु अज्जउत्तो विअ।
तदो को एसो दाणिं किदरक्खामङ्गलं दारअं मे गत्तसंसग्गेण दूसेदि। [न
खल्वार्यपुत्र इव। ततः क एष इदानीं कृतरक्षामङ्गलं दारकं मे गात्रसंसर्गेण ३
दूषयति।]

King :—(*With a smile*) This contradiction itself convinces [me].

(*Then enter* Śakuntalā (*with the hair tied*) *in a single braid*)

Śakuntalā :—Having heard of Sarvadamana's herb remaining in [its] natural state, although there was an occasion for [its] transformation, I had no faith [or hope] in my fortunes. Or, this is possible as has been told by Sānumatī.

King :—(*Seeing* Śakuntalā) Ah ! Here the same her ladyship Śakuntalā,

dressed in a pair of dusky garments, with the face emaciated owing to [the observance of] vows, wearing a single braid, possessing a pure character, observes the long vow of separation from me [who was] extremely pitiless. (21)

Śakuntalā :—(*Looking at the* King *pale owing to repentance*) Not indeed [is he] like my Lord. Who [is] this one now contaminating my boy having the auspicious safety-amulet tied [upon him]. by the contact of [his] body ?

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१ मिस्सकेसीए २ सहर्षखेदं ३ सवितर्कं

बालः—(मातरमुपेत्य) अज्जुए, एसो को वि पुरिसो[1] मं पुत्तत्ति
६ आलिङ्गदि । [मातः, एष कोऽपि पुरुषो मां पुत्र इत्यालिङ्गति ।]

राजा—प्रिये क्रौर्यमपि मे त्वयि प्रयुक्तमनुकूलपरिणामं संवृत्तं [2]यदह-मिदानीं त्वया प्रत्यभिज्ञातमात्मानं पश्यामि ।

९ **शकुन्तला**—(आत्मगतम्) हिअअ समस्सस समस्सस । परिच्चत्तमच्छरेण[3] अणुअम्पिअम्हि देव्वेण । अज्जउत्तो एव्व एसो । [हृदय समाश्वसिहि समाश्वसिहि । परित्यक्तमत्सरेणानुकम्पितास्मि दैवेन । आर्यपुत्र एवैषः ।]

राजा—स्मृतिभिन्नमोहतमसो दिष्ट्या प्रमुखे स्थितासि मे सुमुखि ।
उपरागान्ते शशिनः समुपगता रोहिणी योगम् ॥ २२ ॥

शकुन्तला—जेदु जेदु [4]अज्जउत्तो । [जयतु जयत्वार्यपुत्रः ।]
(इत्यर्धोक्ते बाष्पकण्ठी विरमति)

राजा— [5]सुन्दरि
बाष्पेण प्रतिषिद्धेऽपि जयशब्दे जितं मया ।
यत्ते दृष्टमसंस्कारपाटलोष्ठपुटं मुखम् ॥ २३ ॥

Boy :—(*Going to his mother*) Mother, here some man embraces me, saying 'Son'.

King :—Beloved, even cruelty directed towards you has become one having a favourable end, in that I see myself recognised by you now.

Śakuntalā :—(*To herself*) [O] heart ! Take comfort take comfort. By Fate that has given up its malice, have I been pitied. This one [is] my Lord himself.

King :—

Luckily, have you, [O] Fair-faced one, stood before me whose darkness [in the form] of infatuation has been dispelled by remembrance; at the end of the eclipse has Rohiṇī attained union with the moon. (22)

Śakuntalā :—Victory; victory to my Lord [*With this half-said, stops with the throat (choked) with tears*

King :—[O] beautiful one !

Even though the word 'Victory' is impeded by tears I have conquered, in that [by me] is seen your face with the lips pale-red owing to the absence of decoration. (23)

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१ पलकेलए २ तदह... मात्मानमिच्छामि । ३ पहरिअ णिव्वुत्तमच्छरेण
४ dropped ५ प्रिये

बालः—अज्जुए को एसो। [मातः क एषः।]

शकुन्तला—वच्छ दे भाअहेआइं पुच्छेहि। [वत्स तव भागधेयानि पृच्छ।][1]

राजा—([2]शकुन्तलायाः पादयोः प्रणिपत्य) ३

सुतनु हृदयात् प्रत्यादेशव्यलीकमपैतु ते
किमपि मनसः संमोहो मे तदा बलवानभूत्।
प्रबलतमसामेवंप्रायाः शुभेषु[3] हि वृत्तयः
स्रजमपि शिरस्यन्धः क्षिप्तां धुनोत्यहिशङ्कया॥ २४॥[4]

शकुन्तला—उट्ठेदु[5] अज्जउत्तो। णूणं मे सुअरिअप्पडिबन्धअं[6] पुराकिदं तेसु दिअहेसु परिणामाहिमुहं आसि जेण साणुक्कोसो वि अज्जउत्तो मइ तधाविहो[7] संवुत्तो। [उत्तिष्ठत्वार्यपुत्रः। नूनं मे सुचरितप्रतिबन्धकं पुराकृतं तेषु ३ दिवसेषु परिणामाभिमुखमासीद्येन सानुक्रोशोऽप्यार्यपुत्रो मयि तथाविधः संवृत्तः।]

(राजोत्तिष्ठति)

Boy :—Mother, who [is] this one ?

Śakuntalā :—Child, [better] ask [the question to] your fortunes.

King :—(*Prostrating at* Śakuntalā's *feet* .)

Fair-bodied one ! Let the unpleasant feeling due to repudiation pass away from your heart; on that occasion, there was some mighty infatuation of my mind in some indescribable way. For, [there are] mostly such mental attitudes [or, tendencies] of those in whom the quality of infatuation is powerful, towards auspicious things. The blind man casts off even a garland thrown on [his] head, fearing [it to be] a serpent ! (24)

Śakuntalā :—Let my Lord rise. Surely, in my case, something done in former life obstructing [the result of] good deeds, had been during those days getting on towards fruition, so that, my Lord, although compassionate towards me, became disposed that way.

[*The* King *rises*

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१ (इति रोदिति) २ dropped ३ शुभेष्वपि ४ (इति पादयोः पतति) ५ उत्थेदु, उत्थेदु ६ सुहप्पडि... ७ तधा, विरसो

६ **शकुन्तला**—अह कहं अज्जउत्तेण सुमरिदो दुक्खभाई अअं जणो। [अथ कथमार्यपुत्रेण स्मृतो दुःखभागयं जनः।]

राजा—उद्धृतविषादशल्यः कथयिष्यामि।

मोहान्मया सुतनु पूर्वमुपेक्षितस्ते
यो बाष्पबिन्दुरधरं परिबाधमानः।
तं तावदाकुटिलपक्ष्मविलग्नमद्य
[1]बाष्पं प्रमृज्य विगतानुशयो भवेयम्॥ २५॥

(यथोक्तमनुतिष्ठति)

शकुन्तला—([2]नाममुद्रां दृष्ट्वा) अज्जउत्त, एदं तं अङ्गुलीअअं। [आर्यपुत्र, एतत्तदङ्गुलीयकम्।]

३ **राजा**—अथ किम्। [3]अस्मादङ्गुलीयकोपलम्भात्खलु स्मृतिरुपलब्धा।

शकुन्तला—[4]विसमं किदं णेण जं तदा अज्जउत्तस्स पच्चाअकाले दुल्लहं आसि। [विषमं कृतमनेन यत्तदार्यपुत्रस्य प्रत्ययकाले दुर्लभमासीत्।]

Śakuntalā :—How then was this person addicted to grief, remembered by my Lord?

King :—With the dart of dejection pulled out, I shall tell.

The tear-drop of yours adversely affecting [your] lower lip, which was, [O] fair-bodied one, disregarded by me through infatuation,—having to-day first (*tāvat*) wiped off that tear clinging to the slightly curved eye-lashes, I may be free from remorse. (25)

[*Does as said*

Śakuntalā:—(*Seeing the signet-ring*) My Lord, here [is] that ring!

King :—Oh yes. From the acquisition of this ring was remembrance obtained by me.

Śākuntalā :—It acted in an untoward manner, in that it was difficult to be had at the time of convincing my Lord.

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१ कान्ते २ प्रमृष्टबाष्पाङ्गुलीयकं विलोक्य ३ अस्मादद्भुतोपलम्भात् ४ संपादिदं क्खु अणेण जं

राजा—तेन हि, [1]ऋतुसमवायाचिह्नं प्रतिपद्यतां लताकुसुमम्।

शकुन्तला—ण से विस्ससामि। अज्जउत्तो एव्व णं धारेदु। [नास्य विश्वसिमि। आर्यपुत्र एवैनद्धारयतु।]

(प्रविश्य[2]) मातलिः—दिष्ट्या धर्मपत्नीसमागमेन पुत्रमुखदर्शनेन चायुष्मान्वर्धते।

राजा—[3]अभूत्संपादितस्वादुफलो मे मनोरथः। मातले न खलु विदितोऽयमाखण्डलेन[4] वृत्तान्तः स्यात्।

मातलिः—(सस्मितम्) किमीश्वराणां परोक्षम्। [5]एह्यायुष्मन्। भगवान्मारीचस्ते दर्शनं वितरति।

राजा—शकुन्तले, अवलम्ब्यतां पुत्रः। त्वां पुरस्कृत्य भगवन्तं द्रष्टुमिच्छामि।

शकुन्तला—हिरिआमि[6] अज्जउत्तेण सह गुरुसमीवं गन्तुं। [जिह्रेम्यार्यपुत्रेण सह गुरुसमीपं गन्तुम्।]

King :—Well then, let the creeper attain to the flower, the mark of [her] intimate union with the season.

Śakuntalā :—I do not trust it. Let my Lord himself wear it.

(*Entering*) **Mātali**:—Luckily, the long-lived one prospers by [his] union with [his] lawful wife and sight of the son's face!

King :—My desire has secured [its] sweet fruit. [O] Mātali, may be this account is not indeed known by Indra?

Mātali :—(*With a smile*) What is beyond sight for the supreme Lords? Come, long-lived one! His Reverence Mārīca would grant you audience.

King :—Śakuntalā, let the son be taken up. Placing you in front, I wish to see His Reverence.

Śakuntalā :—I feel bashful to go with my Lord into the presence of the elders.

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१ ऋतुसमागमाशंसि २ ततः प्रविशति मातलिः ३ सुहृत्संपादितत्वात्स्वादुतरफलो ४...माखण्डलस्यार्थः ५ एहि ६ लज्जामि

राजा—[1]अप्याचरितव्यमभ्युदयकालेषु । एह्येहि । (सर्वे परिक्रामन्ति)

(ततः प्रविशत्यदित्या सार्धमासनस्थो मारीचः)

२१ मारीचः—(राजानमवलोक्य) दाक्षायणि

पुत्रस्य ते रणशिरस्ययमग्रयायी
दुःषन्त इत्यभिहितो भुवनस्य भर्ता ।
चापेन यस्य विनिवर्तितकर्म जातं
तत्कोटिमत्कुलिशमाभरणं मघोनः ॥ २६ ॥

अदितिः—संभावणीआणुभावा[2] से आकिदि । [संभावनीयानुभावास्याकृतिः ।]

मातलिः —[3]आयुष्मन्, एतौ पुत्रप्रीतिपिशुनेन चक्षुषा दिवौकसां पितरा-
३ वायुष्मन्तमवलोकयतः । तावुपसर्प ।

राजा—मातले

प्राहुर्द्वादशधा स्थितस्य मुनयो यत्तेजसः कारणं
भर्तारं भुवनत्रयस्य सुषुवे यद्यज्ञभागेश्वरम् ।

King :—Dear one (*ayi*), [it] has to be observed on occasion of prosperity. Come, come. [*All move about*

(*Then enter* Mārīca *sitting on a seat, with* Aditi)

Mārīca :—(*Looking at the* King) Daughter of Dakṣa !

[Here is] one who marches fore-most at the head of battle of your son, called Duḥṣanta, the protector of the world [earth], by whose bow has been rendered that [famous] sharp-pointed thunder-bolt of Indra, a [mere] ornament, with its job having been [already] finished [by the bow] ! **(26)**

Aditi :—His form has [its] august majesty inferable [from it].

Mātali :—Long-lived one ! Here these [two], the parents of the gods, are looking at the long-lived one, with eye indicative of affection for a son. Approach them.

King :—[O] Mātali !

Is this that couple sprung from Dakṣa and Mārīca, with [only] one step from the Creator, which sages declare as

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१ आचरितमेतदभ्युदय...तदेहि तावत् २...णीअप्पहावा ३ भूपते

यस्मिन्नात्मभुवः[1] परोऽपि पुरुषश्चक्रे भवायास्पदं
द्वन्द्वं दक्षमरीचिसंभवमिदं तत्स्रष्टुरेकान्तरम् ॥ २७ ॥

मातलिः—अथ किम् ।

राजा—(उपगम्य) उभाभ्यामपि[2] वासवनियोज्यो दुःषन्तः प्रणमति ।

मारीचः—वत्स चिरं जीव[3] । पृथिवीं पालय ।

अदितिः—वच्छ, अप्पडिरहो होई । [वत्स, अप्रतिरथो भव ।]

शकुन्तला[4]—दारअसहिहा वो पादवन्दणं करेमि । [दारकसहिता वां पादवन्दनं करोमि ।]

मारीचः—वत्से,

आखण्डलसमो भर्ता जयन्तप्रतिमः सुतः ।
आशीरन्या न ते योग्या[5] पौलोमीसदृशी भव ॥ २८ ॥

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the cause of the Light staying in twelve forms, which gave birth to the Lord of the three worlds, the lord of the sacrificial offerings, [and] in which the Man higher even than the self-existent [Brahmadeva] made a place for being born ? (27)

Mātali :—Oh yes.

King :—(*Approaching*) Duḥṣanta, the servant of Indra, bows to even both of you.

Mārīca :—Child, live long ; protect the earth.

Aditi :—Child, be [you] without a rival warrior.

Śakuntalā :—Along with [my] child, I offer salutation to [your] feet.

Mārīca :—Child,

[your] husband [is] equal with Indra ; [your] son bears resemblance to Jayanta ; no other blessing [is] fit for you:— be [you] resembling the daughter of Puloman [i.e. Śacī] ! (28)

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१ ...त्मभवः २ वां वासव ३ dropped ४ (शकुन्तला पुत्रसहिता पादयोः पतति) ५ योज्या पौलोमीमङ्गला भव ।

अदितिः--जादे भत्तुणो बहुमदा होहि। अवस्सं दीहाऊ वच्छओ उहअकुलणन्दणो[1] होदु। उवविसह। [जाते भर्तुर्बहुमता भव। अवश्यं दीर्घायुर्वत्स
१ उभयकुलनन्दनो भवतु। उपविशत।] (सर्वे प्रजापतिमभित उपविशन्ति)

मारीचः—(एकैकं निर्दिशन्)

दिष्ट्या शकुन्तला साध्वी सदपत्यमिदं भवान्।
श्रद्धा वित्तं विधिश्चेति त्रितयं तत्समागतम् ॥ २९ ॥

राजा—भगवन् प्रागभिप्रेतसिद्धिः पश्चाद् दर्शनम्[2]। अतोऽपूर्वः खलु वोऽनुग्रहः। [3]कुतः—

उदेति पूर्वं कुसुमं ततः फलं घनोदयः प्राक् तदनन्तरं पयः।
निमित्तनैमित्तिकयोरयं क्रमस्तव प्रसादस्य पुरस्तु संपदः॥ ३० ॥

मातलिः—[4]एवं विधातरः प्रसीदन्ति।

Aditi :—Darling, be [you] highly esteemed of your husband. May the child having long life be the delighter of both the families! Sit down. [*All sit down round* Prajāpati

Mārīca :—(*Pointing to each*)

Luckily, the chaste Śakuntalā, this good child, [and] you—this triad,-Faith, Fortune and Formal performance—has come together. (29)

King :—Your Reverence, prior the fulfilment of the desired [object], afterwards [your] sight. So, unprecedented indeed [is] your favour. Why?

First, comes up the flower, then the fruit; first the appearance of clouds, after that the water;—this [should be the] order of cause and effect; but prosperity [has been forthcoming] before your favour. (30)

Mātali :—Thus do Dispensers [or, Creators] favour.

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१ उहअपक्खं अलंकरेदु २ दर्शनमित्यपूर्वः ३ पश्यतु भगवान् ४ आयुष्मन्नेवं विश्वगरवः प्रसीदन्ति

राजा—भगवन्, इमामाज्ञाकरीं वो गान्धर्वेण [1]विवाहविधिनोपयम्य कस्यचित्कालस्य बन्धुभिरानीतां स्मृतिशैथिल्यात्प्रत्यादिशन्नपराद्धोऽस्मि तत्रभवतो युष्मत्सगोत्रस्य[2] कण्वस्य । पश्चादङ्गुलीयकदर्शनादूढपूर्वां[3] तद्दुहितरमवगतोऽहम् । तच्चित्रमिव मे प्रतिभाति ।

यथा [4]गजो नेति समक्षरूपे तस्मिन्नपक्रामति संशयः स्यात् ।
पदानि दृष्ट्वा तु भवेत्प्रतीतिस्तथाविधो मे मनसो विकारः ॥ ३१ ॥

मारीचः—वत्स, अलमात्मापचारशङ्कया[5] । संमोहोऽपि [6]त्वय्युपपन्नः । श्रूयताम् ।

राजा—अवहितोऽस्मि ।

King :—Your Reverence, having married this your obedient servant [Śakuntalā] by the Gāndharva form of marriage, repudiating her brought to me by [her] kinsmen, after some time, through looseness [or, dimness] of memory, I have offended the revered Kaṇva, of the same family as Your Honour. Afterwards at the sight of the ring, I knew that his daughter had been married by me before. [All] that appears to me as though strange.

As there should arise [the knowledge] 'the elephant [is] not,' [when it is there] with its form actually present before [one's] eyes ; and doubt [in the form 'was it an elephant ?'] when it has moved away; but having seen [its] footsteps, definite conviction [that it is an elephant] should arise—of that kind [is] the delusion [or, change] of my mind. (31)

Mārīca :—Child, away with the suspicion about your conduct being wrong. Even the infatuation was accountable in you. Listen.

King :—I am attentive.

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१ विवाह dropped २ युष्मद्गोत्रस्य ३...दूढपूर्वामवगतोऽस्मि। ४ गजे साधुसमक्षरूपे तस्मिन्नपि क्रामति संशयः स्यात् । ५...पराधशङ्कया ६ त्वय्यनुपपन्नः

मारीचः—यदैवाप्सरस्तीर्थावतरणात्प्रत्यक्षवैक्लव्यां[1] शकुन्तलामादाय मेनका दाक्षायणीमुपगता तदैव [2]ध्यानादवगतोऽस्मि दुर्वाससः शापादियं तपस्विनी सहधर्मचारिणी त्वया प्रत्यादिष्टा नान्यथेति । स चायमङ्गुलीयकदर्शनावसानः ।[3]

राजा—(सोच्छ्वासम्[4]) एष वचनीयान्मुक्तोऽस्मि ।

शकुन्तला—(स्वगतम्) दिट्ठिआ, अकारणपच्चादेसी ण अज्जउत्तो। ण हु सत्तं अत्ताणं सुमरेमि । अहवा[5] पत्तो मए स हि सावो विरहसुण्णहिअआए ण विदिदो । अदो सहीहिं अच्चादरेण संदिट्ठम्हि भत्तुणो अङ्गुलीअअं दंसइदव्वं त्ति । [दिष्ट्या, अकारणप्रत्यादेशी नार्यपुत्रः । न खलु शप्तमात्मानं स्मरामि । अथवा प्राप्तो मया स हि शापो विरहशून्यहृदयया न विदितः । अतः सखीभ्यामत्यादरेण संदिष्टास्मि भर्तुरङ्गुलीयकं दर्शयितव्यमिति ।]

मारीचः—वत्से, [6]विदितार्थासि । सहधर्मचारिणं प्रति न त्वया मन्युः कार्यः । पश्य—

Mārīca:—At the very time when Menakā came to Dākṣāyaṇī, taking [with her] Śakuntalā visibly '[or, obviously] distressed from the ford of the Apsarastīrtha, that very time. I knew from meditation that this poor girl, [your] companion in religious duties, was repudiated by you through the curse of Durvāsas; not for any other reason [or, otherwise]. And here that [curse] had [its] end in the sight of the ring.

King:—(*With a sigh of relief*) Here am I free from blame.

Śakuntalā:—(*To herself*) Thank God, my Lord [was] not repudiating without cause. [But] not surely I remember myself cursed. Or rather that curse although (*hi*) incurred by me was not known [by me] with a vacant heart due to separation. Hence I was given instructions with great concern by [my two] friends that the ring was to be shown to [my] husband.

Mārīca:—Child, you have [now] known the facts; anger should not be entertained by you referring to [your] companion in religious duties. See—

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१ प्रत्याख्यानविक्लवां २...दवगतवृत्तान्तोऽस्मि ३ शापः ४ सोच्छ्वासमात्मगतम् ५ ण खुदो भवे अअं सुण्णहिअआए मए सावो जदो सहीहिं ६ चरितार्थासि

शापादसि प्रतिहता स्मृतिरोधरूक्षे[1]
भर्तर्यपेततमसि प्रभुता तवैव ।
छाया न मूर्छति मलोपहतप्रसादे
शुद्धे तु दर्पणतले सुलभावकाशा ॥ ३२ ॥

राजा—यथाह भगवान् ।

मारीचः—वत्स कच्चिदभिनन्दितस्त्वया विधिवदस्माभिरनुष्ठितजातकर्मा[2] पुत्र एष शाकुन्तलेयः ।

राजा—भगवन्, अत्र खलु मे वंशप्रतिष्ठा ।[3]

मारीचः—तथाभाविनमेनं[4] चक्रवर्तिनमवगच्छतु भगवान् । पश्य—

रथेनानुद्घातस्तिमितगतिना तीर्णजलधिः
पुरा सप्तद्वीपां[5] जयति वसुधामप्रतिरथः ।
इहायं सत्त्वानां प्रसभदमनात् सर्वदमनः
पुनर्यास्यत्याख्यां भरत इति लोकस्य भरणात् ॥ ३३ ॥

You were sent back when the husband was harsh on account of the obstruction of remembrance owing to the curse; there [remains] the mastery of you alone over [your] husband with infatuation gone away; a reflection does not take effect on the surface of a mirror, with [its] brightness obscured by dirt, but has easy scope on [the surface of a mirror, which is] clean. (32)

King :—As Your Reverence says.

Mārīca :—Child, I hope, this son of Śakuntalā whose birth rite was performed by us according to the rites, has been greeted by you.

King :—Your Reverence, here indeed [is] the main-stay of my family.

Mārīca :—Likewise, may you know this one to be the future Universal Monarch. See—

With the ocean crossed in a chariot of steady course owing to absence of jolting, he would conquer the earth with [its] seven islands, being without any rival. This

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१ स्मृतिलोपरूक्षे... २ जातकर्मादिक्रियः ३ (बालं हस्तेन गृह्णाति) ४ शौर्यस्वभावेन ५...द्वीपामवति वसुधा

राजा—भगवता कृतसंस्कारे[1] सर्वमस्मिन्वयमाशास्महे ।

अदितिः—भअवं, इमाए दुहिदुमणोरहसंपत्तीए कण्णो वि दाव सुद-वित्थारो[2] करीअदु । [3]दुहिदुवच्छला मेणआ इह एव्व उपचरन्ती चिट्ठदि । [भगवन्, अनया दुहितृमनोरथसंपत्त्या कण्वोऽपि तावच्छ्रुतविस्तारः क्रियताम् । दुहितृवत्सला मेनकेहैवोपचरन्ती तिष्ठति ।]

शकुन्तला—(आत्मगतम्) मणोरहो क्खु मे भणिदो[4] भअवदीए । [मनोरथः खलु मे भणितो भगवत्या ।]

मारीचः—तपःप्रभावात्प्रत्यक्षं सर्वमेव तत्रभवतः[5] ।

[6]**राजा**—अतः खलु मामनतिक्रुद्धो मुनिः ।

मारीचः—तथाप्यसौ[7] प्रियमस्माभिः प्रष्टव्यः । कः कोऽत्र भोः ।:

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one [called] Sarvadamana, on account of the forcible subduing of animals here, would again come to have the appellation Bharata, through nourishing the world. (33)

King :—We expect all [this] in this one whose purificatory rites had been performed by Your Reverence.

Aditi :—Your Reverence, meanwhile let Kaṇva also be made to hear in detail of this fulfilment (*sampatti*) of [his] daughter's desires. Menakā, fond of [her] daughter, stays even here attending upon me.

Śakuntalā :—(*To herself*) My [own] desire indeed has been voiced by the revered lady.

Mārīca :—All this [is] present to the eyes of the revered one through the power of penance.

King :—Hence indeed, the hermit was not very much angry with me.

Mārīca :—Still, he should be asked by us as to [whether what has happened is] agreeable [or, to his satisfaction]. Who, who [is] here, halloa !

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१ संस्कारेऽस्मिन्सर्वमाशंसे २ विण्णादत्थो ३ मेणआ उण इध मं परिअरन्ती संणिहिदा ज्जेव चिट्ठदि । ४ वाहरिदो ५ कण्वस्य । ६ (विचिन्त्य); the whole speech dropped ७ दुहितुः सपुत्रायाः पत्या परिग्रहात्प्रिय...

(प्रविश्य) शिष्यः—भगवन्, अयमस्मि ।

मारीचः—गालव, [1]इदानीमेव विहायसा गत्वा मद्वचनात्तत्रभवते कण्वाय प्रियमावेदय—यथा पुत्रवती शकुन्तला [2]तच्छापनिवृत्तौ स्मृतिमता दुःषन्तेन प्रतिगृहीतेति ।

शिष्यः—यदाज्ञापयति भगवान् । (निष्क्रान्तः)

मारीचः—वत्स त्वमपि [3]स्वापत्यदारसहितः सख्युराखण्डलस्य रथमारुह्य राजधानीं प्रतिष्ठस्व ।

राजा—यदाज्ञापयति भगवान् ।

मारीचः—अपि च—

तव भवतु बिडौजाः प्राज्यवृष्टिः प्रजासु
त्वमपि विततयज्ञः [4]स्वर्गिणः प्रीणयालम् ।
युगशतपरि[5]वर्तानेवमन्योन्यकृत्यै—
र्नयतमुभयलोकानुग्रहश्लाघनीयैः[6] ॥ ३४ ॥

(*Entering*) **Pupil** :—Your Reverence, here [am] I.

Mārīca :—Gālava, just now going by the sky, communicate in my name to the revered Kaṇva the agreeable [news] that Śakuntalā possessed of a son has been accepted by Duḥṣanta with [his] remembrance come back, on the cessation of the curse.

Pupil :—As His Reverence commands. [*Exit*

Mārīca :—Child, you also together with your wife and child, set out for the capital, ascending the car of [your] friend Indra.

King :—As His Reverence commands.

Mārīca :—And further—

May Indra be showering abundant rain on your subjects ! You also, performing sacrifices, satisfy fully the celestials. Thus by mutual acts worthy of praise on account of favour on both the worlds, may [both of you] pass the rounds of hundreds of ages ! (34)

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१ मद्वचनादिदानीं २ दुर्वाससः शापनिवृत्तौ ३ सापत्यदारः ४ वज्रिणं प्रीणयालम् ५ –परिवृत्तैरेव ६ –श्लाघनीयौ

राजा—भगवन्, यथाशक्ति श्रेयसे यतिष्ये ।

मारीचः—वत्स किं ते भूयः प्रियमुपकरोमि ।

राजा—अतःपरमपि प्रियमस्ति । [1]यदिह भगवान्प्रियं कर्तुमिच्छति तर्हीदमस्तु ।

(भरतवाक्यम्)

प्रवर्ततां प्रकृतिहिताय पार्थिवः
सरस्वती श्रुतमहतां [2]महीयताम् ।
ममापि च क्षपयतु नीललोहितः
पुनर्भवं परिगतशक्तिरात्मभूः ॥ ३५ ॥ (निष्क्रान्ताः सर्वे)

इति सप्तमोऽङ्कः ।

समाप्तमिदमभिज्ञानशाकुन्तलं नाटकम् ।

King :—Your Reverence, I shall try for welfare according to [my] ability.

Mārīca :—Child, what further agreeable [thing] shall I present to you ?

King :—Is there anything agreeable beyond this ? If here His Reverence wishes to do a favour, then let this be—

(*The speech of the actor*)

May the king proceed forth for the welfare of the subjects; may the speech of those eminent in knowledge [or, learning] be honoured; and may the self-born Śiva, with [his] powers spread all round, bring to an end, the rebirth of me also ! (35)

[*Exeunt Omnes.*

End of Act VII

Here ends the drama Abhijñāna-Śākuntala

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१ तथाप्येतदस्तु २ श्रुतिमहती न ह्रीयताम्

Śrī

NOTES

ACT I

The Abhijñāna-Śākuntala opens, as in the case of the other two dramas of Kālidāsa, Mālavikāgnimitra and Vikramorvaśīya, with a long verse for its Nāndī, in praise of Īśa or Śiva. This clearly shows the partiality of the poet for Śiva. The fact that Kālidāsa describes in his works Brahmā and Viṣṇu in equally eloquent terms (See Raghu X, Kumāra II) shows that he was not a bigoted Śaiva. In the Nāndī in the Mālavikāgnimitra, the eight forms of Śiva are merely referred to; here the poet mentions them one by one, so as to convince even a layman, or a sceptic and atheist about the existence of Śiva with his undeniably perceptible forms.

(1) CONSTRUE : या स्रष्टुः आद्या सृष्टिः, या विधिहुतं हविः वहति; या होत्री च, ये द्वे कालं विधत्तः, श्रुतिविषयगुणा या विश्वं व्याप्य स्थिता, यां सर्वबीजप्रकृतिः इति आहुः, यया प्राणिनः प्राणवन्तः,—ताभिः प्रत्यक्षाभिः अष्टाभिः तनुभिः प्रपन्नः ईशः वः अवतु । (स्रग्धरा)

The eight forms of Śiva mentioned here are those that are referred to in the Purāṇas (भूमिरापोऽनलो वायुरात्मा व्योम रविः शशी! इत्यष्टौ सर्वलोकानां प्रत्यक्षा हरमूर्तयः ॥ Vāyupurāṇa; सूर्यो जलं मही वायुर्वह्निराकाशमेव च। दीक्षितो ब्राह्मणः सोम इत्येतास्तनवः क्रमात् ॥ Viṣṇupurāṇa 1. 8-8) viz.—the five elements, the Sun and the Moon, and the sacrificer. The Vāyupurāṇa mentions आत्मा in place of यजमान. The भविष्यपुराण equates these eight forms with the different names of Śiva, शर्वाय क्षितिमूर्तये नमः । भवाय जलमूर्तये नमः। रुद्राय वायुमूर्तये नमः : भीमायाकाशमूर्तये नमः । पशुपतये यजमानमूर्तये नमः। महादेवाय सोममूर्तये नमः। ईशानाय सूर्यमूर्तये नमः। मूर्तयोऽष्टौ शिवस्यैताः ॥ The inclusion of the sacrificer among the eight forms (Kālidāsa in Raghu III 66 यथा च वृत्तान्तमिमं सदोगतस्त्रिलोचनैकांशतया दुरासदः । तवैव सन्देशहराद्विशांपतिः शृणोति लोकेश तथा विधीयताम् ॥ calls the sacrificing king त्रिलोचनैकांश) shows that the Vedic cult of sacrifices was highly respected in

those times. The Vāyupurāṇa's preference for आत्मन् is significant. आद्या सृष्टिः—Water (1) is said to be the first creation by Manu, अप एव ससर्जादौ तासु वीर्यमथासृजत् ॥ I. 8. विधिहुतं हविः वहति:–Fire (2) is called हव्यवाह, one who carries the oblations offered in sacrifice to the gods (who are therefore called अग्निमुखाः). होत्री—belonging to the होतृ, (3) constituted of the होतृ (who really is the priest expert in the Ṛgveda, but is used here to mean the sacrificer, the यजमान). ये द्वे..., the Sun and the Moon (4 and 5) whose course in the sky enables us to fix the solar and the lunar year respectively. Or, the expression simply refers to the popular view that the sun is the maker of day and the moon, the maker of night. श्रुतेः विषयः गुणः (शब्दगुणः) यस्याः सा, this is a round-about way of describing आकाश (6). Cf. अथात्मनः शब्दगुणं गुणज्ञः पदं विमानेन विगाहमानः । ... Raghu XIII. 1; विश्वं व्याप्य स्थिता—Cf. वेदान्तेषु यमाहुरेकपुरुषं व्याप्य स्थितं रोदसी । Vikram I. 1. स भूमिं विश्वतो वृत्वा अत्यतिष्ठद् दशाङ्गुलम् । Ṛgveda X. The poet, however, here could not have possibly intended to say that आकाश (one of the forms of the Highest) was extending beyond the विश्व (One could describe the *Highest* in that way legitimately). The expression विश्वं व्याप्य स्थिता should, therefore, be taken to mean विश्वं व्याप्ता only. सर्वेषां बीजानां प्रकृतिः—The Earth (7) (Cf. इयं हि भूमिर्भूतानां शाश्वती योनिरुच्यते । Manu; here भूत must be taken to mean 'creatures in general' and not the महाभूतs). (8) प्राणिनः प्राणवन्तः is tautological. A प्राणिन् (one who has प्राण) is bound to be 'प्राणवत्.' The idea is that living beings are able to breathe forth and so to continue to live, because of the presence of वायु. If there had been no वायु, the world would have ceased to exist. प्रपन्नः—(the usual meaning is 'One distressed or afflicted') endowed with. The reading प्रसन्नः 'pleased,' does not fit in properly. How can ईश be said to be pleased by means of his eight forms (perhaps the worship of the eight forms is meant. but पृथिवी, आकाश, यजमान etc. at any rate are not specially known to be worshipped)? So, even with प्रसन्नः, तनुभिः must be taken to be just उपलक्षणे तृतीया. Now, what is the propriety of specifically mentioning the eight forms, while invoking the ईश for protection? The idea seems to be that the eight forms, all of them, are known to be working always for the good of others and not for the sake of their own interests, as is made clear by the poet himself in his Kumārasambhava (विदितं वो यथा स्वार्था न मे

काश्चित्प्रवृत्तयः । ननु मूर्तिभिरष्टाभिरित्थंभूतोऽस्मि सूचितः ॥) so Śiva possessed of these eight forms can have no other goal but to oblige others. The poet also points out that the existence of the all-powerful Śiva cannot be questioned in the face of as many as eight forms of the Lord, that cannot be denied even by a child. The expression श्रुतिविषयगुणा shows that Kālidāsa knows the Naiyāyika view that आकाश is अनुमेय (and so also वायु), but he is obviously referring to the popular view about आकाश being actually visible (this is due to अध्यारोप or अध्यास as Śankara in his Brahmasūtrabhāṣya points out, ...बालास्तलमलिनतामाकाशेऽध्यस्यन्ति ।). प्राणिनः–living creatures, having प्राण, life. प्राणवन्तः – possessing the five vital airs, प्राग, अपान, समान, उदान and व्यान, (हृदि प्राणो गुदेऽपानः समानो नाभिसंस्थितः । उदानः कण्ठदेशस्थो व्यानः सर्वशरीरगः ॥ also उद्गारे नाग आख्यातः कूर्म उन्मीलने स्मृतः । कृकरः क्षुत्करो ज्ञेयो देवदत्तो विजृम्भणे । न जहाति मृतं चापि सर्वव्यापी धनंजयः ॥) the proper functioning of which is essential for the continuance of life. As these are but different वायुवृत्तिs, the poet rightly says that their functions depend upon वायु..

In the Nāndī-verses of Mālavikāgnimitra and Vikramorvaśīya, the poet describes Śiva more or less in an abstract manner, emphasizing the authority of the Upaniṣads and the possibility of having communion with the Highest by means of *yoga*. In Mālavikā, he refers to the अर्धनारीनटेश्वर and the eight forms. Here the eight forms are directly mentioned in a manner which shows that Kālidāsa at any rate, considers the matter about Śiva and his forms as beyond dispute.

Bharata lays down that the Nāndī should be Kāvyārthasūcaka, that is, it should be suggestive of the plot of the play. This is not always the case, but commentators often make very fantastic efforts to make the Nāndī of a play suggest some incidents in it by hook or crook. The Nāndī here seems to be fairly suggestive; thus, ईश suggests King Duḥṣanta, an ideal monarch; स्रष्टुराद्या सृष्टिः, Śakuntalā (cf. या तत्र स्याद्युवतिविषये सृष्टिराद्येव धातुः। Megha); विधिहुतं वहति, Śakuntalā with the child in the womb : होत्री, Kaṇva ; ये द्वे, the two friends of Śakuntalā, Priyaṁvadā and Anasūyā; कालं might refer to the curse-period; सर्वबीज, to Bharata who was to be the future Cakravartin etc.

The Prastāvanā

[After the Nāndī, the Sūtradhāra enters the stage and calling up the Naṭī, expresses his desire to stage a new or apūrva drāma, by name Abhijñāna-Śākuntala by Kālidāsa, and enjoins the Naṭī to do her best to make the play a success. He asks the Naṭī to sing some song describing the Grīṣma season. The Sūtradhāra is so much enraptured by the melody of the song that he forgets what he had told the Naṭī about the staging of the play. On being reminded of the same by the Naṭī, he says that he was carried off by the melody as Duḥṣanta was being carried far away in pursuit of the deer. Thus introducing the hero of the drama, the Sūtradhāra makes his exit.]

I. 1. 1—नान्द्यन्ते सूत्रधारः– The नान्दी (नन्दन्तिः देवताः अस्याम् अनया वा or नन्दयतीति) is the concluding prayer of the Pūrvaraṅga, an elaborate religious ceremony performed to appease the stage-deity before the actual representation of the play commenced. Tho fifth Adhyāya of the Nāṭyaśāstra of Bharata gives a detailed description of this Pūrvaraṅga and its different divisions. The Pūrvaraṅga in course of time appears to have been abridged a great deal in practice, only the Nāndī as a rule being performed (प्रत्यहारादिकान्यङ्गान्यस्य भूयांसि यद्यपि। तथाप्यवश्यं कर्तव्या नान्दी विघ्नोपशान्तये ॥ Sāhitya-darpaṇa. Śivarāma, a commentator on Nāgānanda remarks केचित् तामतीत्य नान्द्यन्त इत्येवारभन्ते, referring apparently to the plays which begin with the stage-direction नान्द्यन्ते सूत्रधारः. It must be noted, however, that such plays also do put a verse in the mouth of the Sūtradhāra, which, for all practical purposes, satisfies the definition of a Nāndī). According to Bharata, the Sūtradhāra recites the Nāndī and then departs, his place being taken by an actor similar to him, the Sthāpaka who carries on the Prologue to the play. (But usually it is the Sūtradhāra himself who is seen to do this job). No stage-direction is given before the Nāndī as it is only a part of the Pūrvaraṅga, and also because nothing should precede the Maṅgala verse which must be the very first thing for any undertaking. The Nāndī (For the definition of नान्दी and other technical dramatic terms, such as सूत्रधार, प्रस्तावना etc. see Appendix A) may be in praise of deities, Brāhmaṇas, or

kings; but it usually praises some deity and contains an Āśirvacana, and is made up of eight or twelve Padas (पद् may mean 'a word' or 'half of the line as determined by the caesura'). The Nāndī here is thus अष्टपदा. The dramas Nāgānanda, Veṇīsaṁhāra, and Ratnāvalī have as many as two, three and four long verses respectively for their Nāndī, while the Uttararāmacarita has only a small verse in Anuṣṭubh metre. Thus the poets have plenty of latitude in this matter. सूत्रधारः- the Manager who holds, as it were, the threads of the play in his hands (सूत्रं धारयतीति, नाट्यस्य यदनुष्ठानं तत्सूत्रं स्यात्सबीजकम्।). The name appears to have been derived from that of an exhibitor of dolls and paper-figures, exhibitions of which seem to have preceded dramatic representations which were evolved out of them. नेपथ्याभिमुखम्—Facing the curtain or the tiring or green-room, where the actors dress themselves (कुशीलवकुटुम्बस्य स्थली नेपथ्यमुच्यते।) नेपथ्यविधानम्, here नेपथ्य means 'dress', 'costume' (नयति इति निनी (नेत्रस्य) नेर्नेतुर्वा पथ्यम्, 'नेपथ्यं तु प्रसाधने। रङ्गभूमौ वेषभेदे' इति हैमः). I. 1.3— The नटी speaks Prakrit. Only the मध्यम and उत्तम characters speak Sanskrit. All low characters, women (normally) as also विदूषक speak Prakrit. Read the following from the Nāṭyaśāstra, भिक्षुचक्रचरणानां प्राकृतं संप्रयोजयेत्। बाले गदोपसृष्टे च स्त्रीणां च प्रकृतौ तथा॥ नीचे मत्ते सलिङ्गे च प्राकृतं पाठ्यमिष्यते॥ (XVII. 35-36), also मागधी तु नरेन्द्राणामन्तःपुरनिवासिनाम्। चेटानां राजपुत्राणां श्रेष्ठिनां चार्धमागधी। प्राच्या विदूषकादीनां धूर्तानामप्यवन्तिजा। नायिकानां सखीनां च सूरसेनाविरोधिनी॥ (50-51 etc.). It is also laid down which Prakrit should be spoken by which character. Under certain circumstances a character, ordinarily speaking Prakrit, may speak Sanskrit and *vice versa* कार्यतश्चोत्तमादीनां कार्यो भाषाव्यतिक्रमः। योषित्सखीबालवेश्याकितवाप्सरसां तथा॥ वैदग्ध्यार्थं प्रदातव्यं संस्कृतं चान्तरान्तरा॥ Thus Purūravas, the hero, speaks Prakrit in the Vikram (Act IV), Vasantasenā speaks Sanskrit when under the influence of love (Mṛccha.), and Kāmandakī and Parivrājikā, being highly literate ladies, speak Sanskrit invariably (in Mālatī and Mālavikā respectively). आर्यपुत्र- This is how the husband is to be addressed in Sanskrit dramas (lit. the son of the noble one-the father-in-law). आर्य is defined as कुलं शीलं दया दानं धर्मः सत्यं कृतज्ञता। अद्रोह इति येष्वेतत्तानार्यान्संप्रचक्षते॥ also 'कर्तव्यमाचरन् कार्यमकर्तव्यमनाचरन्। तिष्ठति प्रकृताचारे स वा आर्य इति स्मृतः॥' I. 1. 6— अभिरूपैः भूयिष्ठा (अभिरूप means 'learned persons') or अभिरूपाः भूयिष्ठाः यस्याम्. परिषद्— assembly, the audience. The Nāṭyaśāstra thus

describes an ideal Prekṣaka, अव्यग्रैरिन्द्रियैः शुद्ध ऊहापोहविशारदः। व्यक्तदोषोऽनुरागी च स नाट्ये प्रेक्षकः स्मृतः॥ यस्तुष्टे तुष्टिमायाति शोके शोकमुपैति च। दैन्ये दीनत्वमभ्येति स नाट्ये प्रेक्षकः स्मृतः॥ XXVII. 51-52. Some editions read इयं हि रसभावदीक्षागुरोर्विक्रमादित्यस्य before अभिरूपभूयिष्ठा परिषद्. कालिदासेन ग्रथितं वस्तु (plot) यस्मिन् तेन. अभिज्ञानशाकुन्तलम्-(the title of the drama is also given as अभिज्ञानशकुन्तलम,) अभिज्ञानप्रधानं शाकुन्तलम् (शकुन्तलामधिकृत्य नाटकम्), अभिज्ञानशकुन्तलम् - अभिज्ञानेन (अभिज्ञायते अनेन) ज्ञाता शकुन्तला यस्मिन् तत्; or अभिज्ञानेन स्मृता शकुन्तला अभिज्ञानशकुन्तला, then by अभेदोपचार, the expression as applied to a नाटक, and becomes neuter in form; or अभिज्ञानेन स्मृता शकुन्तला अभिज्ञानशकुन्तला तामधिकृत्य कृतं नाटकम् (the form should have been strictly आभिज्ञान..., but the absence of वृद्धि in the first member, may be regarded as exceptional in the case of titles of dramas). I. 1.7—नवेन नाटकेन—In our Prastāvanā, only the name of the poet is given and the नाटक proposed is said to be a नव (or अपूर्व as the Naṭī says below I. 4. 7), which implies that Kālidāsa had already written some plays. In the प्रस्तावनाs of the Mālavikā and the Vikram, there is reference to the old dramatists (in Mālavikā, their names also are given). This shows that Kālidāsa, when he presented his Śākuntala, had already established his reputation as a dramatist, and so no reference to his predecessors was thought necessary. नामधेयम्—same as नामन् (the termination धेय effects no change in the meaning). I. 1. 8—पात्रे पात्रे प्रतिपात्रम्, ... so that every actor would do his best. I. 1 9.—सुष्ठु विहितः (learnt or planned) प्रयोगः येन सः सुविहितप्रयोगः तस्य भावः तया. आर्यस्य goes with सुविहित... and न परिहास्यते. The Sūtradhāra knew his job very well and had planned everything with such meticulous care, that nothing would be found wanting in the representation. परिहास्यते-Pass. Future 3rd person sing. from हा 'to abandon' with परि., I. 1. 11-भूतार्थम्—भूत means सत्य, true state of things.

(2) CONSTRUE : विदुषां परितोषात् आ प्रयोगविज्ञानं साधु न मन्ये; बलवत् शिक्षितानाम् अपि चेतः आत्मनि अप्रत्ययम् (अस्ति)। (आर्या)

The Sūtradhāra means to say that the certificate of the Naṭī about his प्रयोगविज्ञान had not much value, for she was prejudiced in his favour. It is only when experts pronounce their judgment in appreciation of his प्रयोग, that he would consider himself to have been really successful. बलवत् may go with चेतः, but it is better to take it with शिक्षितानाम् which is nearer

to it. Cf. for the idea in the verse, उपदेशं विदुः शुद्धं सन्तस्तमुपदेशिनः। श्यामायते न युष्मासु यः काञ्चनमिवाग्निषु ॥ Mālavikā II. 9; तं सन्तः श्रोतुमर्हन्ति सदसद्व्यक्तिहेतवः। हेम्नः संलक्ष्यते ह्यग्नौ विशुद्धिः श्यामिकापि वा ॥ Raghu I. 10 त्वत्संभावितमात्मानं बहु मन्यामहे वयम् । प्रायः प्रत्ययमाधत्ते स्वगुणेषूत्तमादरः ॥ Kumāra VI. 20.

I. 2. 3– The readings श्रुतिप्रसादहेतोर्गीतात् and श्रुति... संगीतात् are obvious attempts to make the meaning clearer by actually putting the word गीतात् or संगीतात्. Similarly the नटी's speech अथ कतमं पुन..., is also unnecessary, and is dropped in some Mss.

(3) CONSTRUE : दिवसाः सुभगसलिलावगाहाः पाटलसंसर्गसुरभिवनवाताः प्रच्छायसुलभनिद्राः परिणामरमणीयाः च (सन्ति)। (आर्या)

सुभगः सलिले अवगाहः येषु ते, पाटलानां संसर्गेण सुरभयः वने वाताः येषु ते, प्रच्छाये (प्रकृष्टा छाया यस्मिन्) सुलभा निद्रा येषु ते, परिणामे रमणीयाः, or रमणीयः परिणामः येषु ते. The very first verse of the Ṛtusaṁhāra describes the Grīṣma season in a similar manner, प्रचण्डसूर्यः स्पृहणीयचन्द्रमाः सदावगाहक्षमवारिसंचयः। दिनान्तरेम्योऽभ्युपशान्तमन्मथो निदाघकालः समुपागतः प्रिये ॥

(4) CONSTRUE : दयमानाः प्रमदाः ईषत् ईषत् चुम्बितानि सुकुमारकेसरशिखानि शिरीषकुसुमानि अवतंसयन्ति। (गीतिः)

The reading क्षणचुम्बितानि mean 'kissed for a moment.' प्रकृष्टः मदः यासां ताः प्रमदाः, सुकुमाराः केसराणां शिखाः यासां तानि. अवतंसयन्ति (Denom. from अवतंस–ear–ornament) use as ear–ornaments. The शिरीष flower is very delicate, hence the women do not handle them roughly. This and the last verse are also regarded as काव्यार्थसूचक. परिणामरमणीयाः suggests that the drama would have a happy ending; शिरीष suggests Śakuntalā and भ्रमर, Duḥṣanta. I. 4. 3– रागे अवबद्धा चित्तवृत्तिः यस्य सः. I. 4. 4—प्रकरण technically means a play in ten acts etc. (like the मृच्छकटिक, मालतीमाधव), but is used here in the sense of 'a play in general' or 'story'. The Sūtradhāra was so much enchanted by the melody of the song, that he completely forgot the instructions given by himself to the Naṭī. I. 4. 6–आर्यमिश्र, मिश्र is an honorific affix. अपूर्वम्, the Sūtradhāra had used the expression नवेन नाटकेन; apparently the Naṭī also was somewhat carried away by her song !

(5) CONSTRUE : तव हारिणा गीतरागेण (अहम्), अतिरंहसा सारङ्गेण एष राजा दुःषन्तः इव, प्रसभं हृतः अस्मि। (अनुष्टुभ्)

अस्मि can be taken as an indeclinable meaning अहम्. Here ends the प्रस्तावना or the Prologue. The प्रस्तावना here is of the प्रयोगातिशय [or, अवगलित according to some] type, as the entry of

a character in the drama is suggested by the expression एषः श्रेयम् (See Appendix A) राजेव दुःषन्तः, इव is misplaced here; the expression ought to have been राजा दुःषन्तः इव Kālidāsa is very loose in his use of इव. We have throughout adopted the reading दुःषन्त instead of दुष्यन्त, which is the reading chosen in the Bhandarkar Institute Critical edition of the Mahābhārata.

THE MAIN SCENE

[King Duḥṣanta of the Puru dynasty, while pursuing a deer in course of a hunting tour, enters the hermitage of Kaṇva on the banks of the Mālinī. At the request of the hermits who suddenly make their appearance when Duḥṣanta was about to shoot his arrow at the deer, Duḥṣanta withdraws his arrow and receives their blessing, viz. that he would have a son who would be a Cakravartin. Duḥṣanta also knows from them that Kaṇva was not in station, having gone to Somatīrtha to propitiate the inauspicious stars of his foster-daugher Śakuntalā whom he had deputed to receive guests in his absence. The King without his royal insignia goes to the hermitage and comes across Śakuntalā with her friends, Anasūyā and Priyaṁvadā watering the trees. Duḥṣanta falls in love at first sight with Śakuntalā and on knowing that she was fit for being married by a Kṣatriya (as she was the off-spring of Viśvāmitra and Menakā), his love for her becomes firm. Śakuntalā also returns his love; the ladies in course of the conversation come to know that their visitor was the King himself. In the meanwhile, the soldiers of Duḥṣanta come to the hermitage in search of the King and the presence of their chariots etc. creates great confusion among the inmates of the hermitage and the King hastens to restore quiet.]

प्रविशति—enters, that is, is discovered.

(6) CONSTRUE : कृष्णसारे, अधिज्यकार्मुके त्वयि च, चक्षुः ददत् (अहं) मृगानुसारिणं पिनाकिनं साक्षात् पश्यामि इव । (अनुष्टुभ्).

The reference is to the destruction of the sacrifice of Dakṣa by Śiva. Dakṣa was Śiva's father-in-law whom he did not invite for the sacrifice. Satī, Dakṣa's daughter, went there uninvited, was insulted by Dakṣa, with the result that she threw herself into the fire. Śiva, enraged at the death of his wife, attacked the sacrifice, cut off Dakṣa's head (a ram's head was fixed on his shoulders later) and when the sacrifice assumed the form of a deer Śiva pursued him, his Pināka bow in

hand. Or, the reference is to Śiva pursuing Brahmadeva (who had assumed the form of a deer to follow his daughter Sandhyā who had become a doe) and cutting off his head for his incestuous passion for his daughter. अधिरूढा (or, अधिकृता) ज्या यस्य or यत्र, आधिज्यं कार्मुकं (कर्मणे प्रभवति, a bow) यस्य तम्. पिनाक is the name of Śiva's special bow. The expression पश्यामीव shows that the poet implies an उत्प्रेक्षा here, but the use of the word साक्षात् does not fit in well with the उत्प्रेक्षा idea. Narayana Shastri Khisti says that the figure of speech here is विशेष (अशक्यवस्त्वन्तरकरणात्मा विशेषोऽत्रालंकारः, विशिष्टराजदर्शनं कुर्वता सूतेन तत्क्षणमेव विशिष्टपिनाकिदर्शनस्यापि क्रियमाणत्वात्). This verse would have been a good illustration of the भाविक figure of speech, if we had the reading पश्यामीह for पश्यामीव. आयुष्मन्– This is how the charioteer (who was generally a trustworthy aged man having a long service to his credit) addresses the master, in Sanskrit dramas.

(7) CONSTRUE : पश्य, (अयं पुनः इदानीम् अपि) अनुपतति स्यन्दने ग्रीवाभङ्गाभिरामं मुहुः दत्तदृष्टिः (सन्), शरपतनभयात् पश्चार्धेन भूयसा पूर्वकायं प्रविष्टः (सन्): श्रमविवृतमुखभ्रंशिभिः अर्धावलीढैः दर्भैः कीर्णवर्त्मा (सन्), उदग्रप्लुतत्वात् वियति बहुतरम् उर्व्यां स्तोकं प्रयाति । (स्रग्धरा)

This is a good verse, containing the figure of speech स्वभावोक्ति. The deer was naturally looking again and again to the chariot, with his neck turned back, to find out whether the chariot was coming nearer to it; it also tried to present as small a target at a greater distance as possible for the King's arrow, by drawing in the hinder part; the half-chewn *darbha* blades were falling down all the way and so swift was the gait of the deer that it appeared to travel mostly in the air, and was on the earth only for a short time. ग्रीवायाः भङ्गेन अभिरामं यथा तथा. 'बद्धदृष्टिः is bad, because, with its दृष्टि fixed all the while on the chariot, the deer would not have been able to run swiftly. Again, it is not necessary to have the दृष्टि fixed (an occasional glance is sufficient to find out how far the chariot was away). दत्तदृष्टिः gives a more reasonable sense. अपरः अर्धः पश्चार्धः तेन, पूर्वं कायस्य पूर्वकायः तम्, श्रमेण विवृतं मुखं तस्मात् भ्रंशिभिः, कीर्णं वर्त्म यस्य सः. दर्भैः कीर्णवर्त्मा is an instance of सापेक्षसमास or दूरान्वय, being equal to दर्भकीर्णवर्त्मा. Kālidāsa frequently uses such expressions, where a word outside a compound expression is to be connected

with a word in the compound. उदग्रं प्लुतं यस्य सः. तस्य भावः तस्मात्. I. 7. 1—अनुपततः एव—अनादरे षष्ठी, although I have been very closely following it. I. 7. 2—मन्दीकृतः, न मन्दः अमन्दः, अमन्दः मन्दः कृतः, a च्वि—form (sometimes the sense of the च्वि involves a metaphorical change as in पुत्रीकृतः). Here the वेग is actually made मन्द, not merely metaphorically. विप्रकृष्टम् अन्तरं यस्य सः. समे देशे वर्तते असौ तस्य. I. 7. 4—अभीषुः— reins.

(8) CONSTRUE: रश्मिषु मुक्तेषु (सत्सु) अमी रथ्याः निरायतपूर्वकायाः, निष्कम्पचामरशिखाः, निभृतोर्ध्वकर्णाः, आत्मोद्धतैः रजोभिः अपि अलङ्घनीयाः (सन्तः) मृगजवाक्षमया इव धावन्ति। (वसन्ततिलका)

A life-like description of the horses running very swiftly. Like the last verse, this also is a good illustration of the figure of speech स्वभावोक्ति. रथं वहन्ति ते रथ्याः, नितराम् आयताः पूर्वकायाः येषां ते, निष्कम्पाः चामराणां शिखाः येषां ते, निभृताः ऊर्ध्वाः कर्णाः येषां ते, मृगस्य जवः तस्मिन् अक्षमा तया. The horses were running so swiftly as though out of envy at the speed of the deer. They never imagined that the deer would hold out so long and they were anxious to wipe out the insult given to them, so to speak. The Cāmaras were tied to the heads of the horses, as a kind of decoration, but owing to the extraordinary speed, they appeared to be quite motionless. Cf. a similar description in the Vikramorvaśīya, चित्रन्यस्तमिवाचलं हयशिरस्यायामवच्चामरं I. 5. Some read the last three lines of the verse differently; the meaning however is much the same. The fourth line धावन्ति वर्त्मनि तरन्ति नु वाजिनस्ते has a Kālidāsian touch, but looks like an imitation of उदग्रप्लुतत्वाद्वियति बहुतरं स्तोकमुर्व्यां प्रयाति in the last verse. I. 8. 1—हरितः—Horses of the sun, हरीन्—Indra's horses.

(9) CONSTRUE: रथजवात् यत् आलोके सूक्ष्मं तत् सहसा विपुलतां व्रजति, यत् अद्धा विच्छिन्नं तत् कृतसन्धानम् इव भवति, यत् प्रकृत्या वक्रं तत् अपि नयनयोः समरेखम्; क्षणम् अपि न किंचित् मे दूरे पार्श्वे च न (अस्ति)। (शिखरिणी)

अद्धा—Really. अर्धे seems to have been substituted by some one who regarded अद्धा as an obscure expression. This verse also is a good illustration of स्वभावोक्ति. What is described here can be easily verified by travellers in an aeroplane or even by those moving in a fast railway train. The first line describes the phenomenon lying in front, the second, that lying in front or that has just gone by, the third, that is seen with head

turned backwards, and the fourth line contains a general statement. The figure of speech in the verse is विरोधाभास or apparent contradiction (what is सूक्ष्म becomes विपुल etc.). I. 9. 4—ससंभ्रमम्- The King is afraid that the hermits might come to harm if the horses dashed against them. I. 9. 6—आत्मनातृतीयः—One who is the third by himself being counted, that is, he and two others (a case of instrumental अलुक्). वैखानसः—A hermit, a follower of the sage विखनसः also explained as ब्रह्मणः नखाज्जातो वैखानसः, विखनसं (ब्रह्माणं) वेत्ति इति.

The prose order of the verse न खलु etc. (incorporated in the Bengali recension) is as follows :—अस्मिन् मृदुनि मृगशरीरे अयं बाणः पुष्पराशौ अग्निः इव न खलु न खलु संनिपात्यः; हरिणकानाम् अतिलोलं जीवितं च क्व वत निशितनिपाताः वज्रसाराः ते शराः च क्व ? (मालिनी)

The reading तूलराशौ (for पुष्पराशौ) is more emphatic (for the fire would completely burn out the cotton in a short time), but पुष्पराशि is more likely to occur to the mind of a forest-hermit. Cf. क इदानीमुष्णोदकेन नवमालिकां सिञ्चति below, IV. 1. 43. The use of क्व and क्व shows that there is a great incongruity between two sets of objects or statements (द्वौ क्वशब्दौ महदन्तरं सूचयतः).

Rāghavabhaṭṭa does not read this verse which in our opinion also, appears to be spurious. First, the idea in the verse does not suit the context. It is ridiculous to preach to a Kṣatriya king given to hunting, the absurdity of killing a हरिणक ! Again आश्रममृगोऽयम्, a very convincing argument why the मृग should not be killed, has already been used before, and it can hardly be said to be corroborated by the description of the delicate life of the innocent deer. Further, the actor representing the King has to remain in the posture of one having made the शरसन्धान for a long time till the Vaikhānasa finishes his speech !

(10) CONSTRUE : तत् साधुकृतसंधानं सायकं प्रतिसंहर; वः शस्त्रं आर्तत्राणाय. अनागसि प्रहर्तुं न। (अनुष्टुभ्)

साधु might also be taken as adv. going with प्रतिसंहर. हृ with प्र to strike, is used with the locative of the object of attack. The first line refers to the King in the singular त्वं प्रतिसंहरः in the second line, वः, the plural is used. We should take वः to mean not only the King, but the पौरव kings in general.

Here in some manuscripts a verse is put in the mouth of the वैखानस, the prose order of which is यस्य पुरोः वंशे जन्म (तस्य) तव इदं युक्तरूपम्, एवंगुणोपेतं चक्रवर्तिनं पुत्रम् आप्नुहि । (अनुष्टुभ्). The first line merely repeats what was said in a better way in prose before, सदृशमेतत्पुरुवंशप्रदीपस्य भवतः. Kālidāsa does not repeat the ideas in such a clumsy manner. The prose passage सर्वथा चक्रवर्तिनं पुत्रमाप्नुहि, put in the mouth of इतरौ in some editions, should really be in place of this unsatisfactory verse. प्रशस्तं युक्तम् युक्तरूपम् (प्रशंसायां रूपम् प्रत्ययः). चक्रवर्तिन्–चक्रे वर्तितुं शीलमस्य (चक्र meaning भू-(or राज)मण्डल or चक्रं (army) वर्तयितुं शीलमस्य, a Universal Monarch, a सम्राट् (सर्वेभ्यः क्षितिपालेभ्यो नित्यं गृह्णाति वै करम् । स सम्राडिति विज्ञेयश्चक्रवर्ती स एव हि ॥) I.10.7—कुलपतिः the Lord of the कुल (group or tribe); मुनीनां दशसाहस्रं योऽन्नदानादिपोषणात् । अध्यापयति विप्रर्षिरसौ कुलपतिः स्मृतः ॥ also आचार्यो बहुशिष्याणां मुनीनामग्रणीस्तु यः । व्रतयज्ञादिकर्माढ्यः स वै कुलपतिः स्मृतः॥ सर्वविद्यासु कुशलः सर्वाश्रमपदेश्वरः। मुनिः कुलपतिर्नाम—॥ मालिनी—A tributary of the Gaṅgā, near Hastināpura, (now known as Paiśunā). I. 10. 8 अतिथिसत्कारः, अतिथेः सत्कारः। अतिथिः-A guest, अतति इति (one who always goes from one place to another), or न विद्यते द्वितीया तिथिः यस्य (one who must not stay at his host's for more than one day); एकरात्रं तु निवसन्नतिथिर्ब्राह्मणः स्मृतः । अनित्यं हि स्थितो यस्मात् तस्मादतिथिरुच्यते ॥ Manu III, अतिथिरभ्यतितो गृहान्भवति । अभ्येति तिथिषु गृहाणि वा परकुलानि वा ॥ Yāska IV. The prose order of the verse given in the foot-note is तपोधनानां प्रतिहतविघ्नाः (अतः एव) धर्म्याः क्रियाः समवलोक्य मौर्वीकिणाङ्कः मे भुजः कियत् रक्षति इति ज्ञास्यसि । (आर्या). The verse does not appear to be genuine ; it hardly serves any useful purpose.

The Vaikhānasa says that the visit to the आश्रम would give an opportunity to the King to see with his own eyes how the hermits in the forests are able to carry on their holy rites undisturbed, on account of the protection afforded to them by him. प्रतिहताः विघ्नाः याभ्यः or यासां ताः । मौर्व्याः (of the bow-string) किणः (scar) अङ्कः यस्मिन् सः. Ironically enough, the King receives reports about the sacrifices being disturbed by evil spirits, immediately on his entering the आश्रम ! I. 10. 11—सोमतीर्थ—The same as प्रभासतीर्थ near Somanātha in Saurāṣṭra. It was by the use of the medicinal waters there that Soma (the moon) was cured of tuberculosis which he had contracted as a result of the curse given by his father-in-law दक्ष; for Soma, though married to all the 27 daughters of दक्ष (the 27 नक्षत्रs), showed marked partiality for रोहिणी alone. I.10.12— विदितभक्तिम्— विदितं भक्तिः यस्य तम्. We

cannot dissolve the compound as विदिता भक्तिः यस्य, for then the compound would be विदिताभक्तिम्, according to Pāṇini. So even though भक्तिः is feminine, we have to say विदितं (सामान्ये नपुंसकम्) भक्तिः यस्य.

It is amazing how the poet gives us all the information about the development of the plot, in the two or three sentences uttered by वैखानस. Thus we know that (1) Kaṇva was not at home then, (2) that Śakuntalā, his daughter, would deputise for him, (3) that Śakuntalā was in for some imminent trouble owing to her stars being inauspicious, and (4) that Duḥṣanta was going to have a son who would be a Cakravartin. The audience can easily guess that Duḥṣanta's love-affair with Śakuntalā would be successful in the absence of Kaṇva. But Kaṇva's absence is equally responsible for Śakuntalā's worries and misery, and is in a sense most conducive to the development of the plot. It subtly suggests events in Act V. I.10.16– आभोगः—Extent, precincts.

(11) CONSTRUE : (क्वचित्) तरूणाम् अधः शुकगर्भकोटरमुखभ्रष्टाः नीवाराः (दृश्यन्ते); क्वचित् प्रस्निग्धाः उपलाः इङ्गुदीफलभिदः एव सूच्यन्ते; (क्वचित्) विश्वासोपगमात् अभिन्नगतयः मृगाः शब्दं सहन्ते; (क्वचित्) च तोयाधारपथाः वल्कलशिखानिष्यन्दरेखाङ्किताः (दृश्यन्ते) । (शार्दूलविक्रीडितम्)

शुकाः गर्भे येषां तानि यानि कोटराणि तेषां मुखेभ्यः भ्रष्टाः. The grains of corn had fallen down from the mouths of parrots as they entered their nests, or there were young ones in the nests and the grains had fallen down when they were being transferred to their mouths, by the grown up parrots. इङ्गुदीफलानि भिन्दन्ति ते, इङ्गुदी is called तापसतरु; oil extracted from its fruit is medicinal and is used for lighting lamps, and also for applying to the body. cf. यस्य त्वया व्रणविरोपणमिङ्गुदीनां...IV. वल्कलानां शिखाभ्यः (or शिखानां) निष्यन्दाः तेषां रेखाभिः अङ्किताः. तोयाधारपथ is what we call *Ghat*, a flight of stone-steps. Apparently this *Ghat* was on the सरस् mentioned in Act IV and was on the outer boundary of the आश्रम premises.

(12) CONSTRUE : शाखिनः पवनचपलैः कुल्याम्भोभिः धौतमूलाः (वर्तन्ते); किसलयरुचां रागः आज्यधूमोद्गमेन भिन्नः (दृश्यते); एते च नष्टाशङ्काः हरिणशिशवः छिन्नदर्भाङ्कुरायां उपवनभुवि अर्वाक् मन्दमन्दं चरन्ति । (मन्दाक्रान्ता)

This verse describes the precincts of the आश्रम proper which the King has now reached. कुल्याः very small canals (पाट

in Marāṭhī). These are to be found in artificially kept gardens and so the use of the word कुल्या suggests that the King has come closer (by about a furlong or so) to the आश्रम than where he was when the last verse was uttered; similarly the reference to the हरिणशिशुs in the fourth line points to the same thing (for the मृगs in the last verse could wander away from the hermitage, but not the मृगशिशुs).

I. 12. 6—सूतस्य आभरणानि धनुश्चापनीयार्पयति, this is put in, so that the King may not be recognised by the inmates of the आश्रम. The B. recension reading is intended to make the position clearer and hence looks like an emendation. I. 12. 7—आर्द्रपृष्ठाः, 'a good bath removes all fatigue in a short time. Bāṇa also in his Kādambarī describes Candrāpīḍa as caring for his horse first, before he looks after himself. I. 12. 10—निमित्त-Omen, here the throbbing of the (right) arm, which is auspicious in the case of men.

(13) CONSTRUE : इदम् आश्रमपदं शान्तम् (अस्ति), बाहुः च स्फुरति, कुतस्य फलम् इह कुतः ? अथवा भवितव्यानां द्वाराणि सर्वत्र भवन्ति । (आर्या)

The King cannot imagine how anything delightfully exciting (which was indicated by the throbbing of the arm) could happen in such a tranquil hermitage, but contents himself by saying that Fate could always find means to work towards the end proposed anywhere. I. 13. 2—दक्षिणेन takes the accusative (or ablative). I. 13. 4—सेचनार्थैः घटैः. I. 13. 5— मधुरमासां दर्शनम्-This shows that at any rate from a distance, all the three girls appeared equally lovely to the King.

(14) CONSTRUE : यदि शुद्धान्तदुर्लभम् इदं वपुः आश्रमवासिनः जनस्य (अस्ति तदा) खलु उद्यानलताः वनलताभिः गुणैः दूरीकृताः (सन्ति) । (आर्या)

शुद्धान्ते (शुद्धः अन्तः अस्य, the interior of which is pure, the harem where great care is taken to keep tbe women chaste) दुर्लभम्. The figure of speech is निदर्शना (अभवन्वस्तुसंबन्ध उपमापरिकल्पकः । Kāvyaprakāśa, where an impossible connection between two things culminates in a comparison). Here the presence of beautiful women in the hermitage is said to be the possession of more excellences by the वनलताs than the उद्यानलताs. Now what connection is there between beautiful ladies and वनलताs etc. ? But a comparison is ultimately suggested in the following way:-Just

as it is unusual to find forest-creepers more beautiful and fruitful than the उद्यानलताs which are watered and looked after properly by persons specially appointed for the purpose, so it is unusual to meet beautiful women in hermitages, as women living there know little of the art of decoration and have no such aids within their reach, as are easily available for the ladies in the harem. I. 14. 6-9—हला is used while addressing a सखी (हञ्जे हण्डे हलाह्वाने नीचां चेटीं सखीं प्रति), equivalent to the Marāṭhī गडे. त्वत्तोऽपि प्रियतरा...This is of course said in jest. If शकुन्तला was प्रियतर, she would not have been required to serve the आश्रमवृक्षs who would be just प्रिय. आ (समन्तात्) लं (जलं) आलाति (गृह्णाति) आलवालम्—A small trench round the root of a tree. समानम् उदरं येषां ते सोदराः, तेषु स्नेहः, Śakuntalā means to say that the watering of trees was not a task imposed upon her by Kaṇva; it was a labour of love for her, for the वृक्षs were looked upon by her as her brothers. I. 14. 10—कथमियं सा कण्वदुहिता–Anasūyā had said हला शकुन्तले, and the lady thus addressed had used the expression तातनियोग; so the King rightly guesses the lady in question to be Kaṇva's daughter Śakuntalā of whom the Vaikhānasa had spoken to him. साधु द्रष्टुं शीलमस्य, साधुदर्शी; न साधुदर्शी असाधुदर्शी.

(15) CONSTRUE : यः ऋषिः अव्याजमनोहरम् इदं वपुः तपःक्षमं साधयितुम् इच्छति सः ध्रुवं नीलोत्पलपत्रधारया समिल्लतां छेत्तुं व्यवस्यति । (वंशस्थविलम्)

This verse is also a good instance (quoted in the Sāhityadarpaṇa) of the निदर्शना figure of speech. Just as it is absurd to think of cutting a समिल्लता by the edge of a blue lotus, so it is equally foolish to think that a beautiful delicate lady like Śakuntalā could be turned into one who could stand the rigours of austere penance. नीलं च तत् उत्पलं च नीलोत्पलं तस्य पत्राणि तेषां धारा तया. The reading शमीलता is not satisfactory, for शमी is a very tough tree; शमीलता is a clumsy expression; again the verse does not want to emphasize the *impossibility*, but rather the *impropriety* of the action referred to. समिल्लता would thus better suit the context. The King now shows his partiality for Śakuntalā out of the three girls and wants to see more of her, and as luck would have it, it was just at that stage that Anasūyā loosens the bark-garment on her breasts (I. 15. 5)! I.15.7— अत्र पयोधर..., Śakuntalā had blamed Priyaṁvadā for tying the knot too tightly. Priyaṁvadā rightly retorts that her youth was to blame in the matter, not she.

(16) CONSTRUE : स्कन्धदेशे उपहितसूक्ष्मग्रन्थिना स्तनयुगपरिणाहाच्छादिना वल्कलेन (पिनद्धम्) अस्याः इदम् अभिनवं वपुः, पाण्डुपत्रोदरेण पिनद्धं कुसुमम् इव स्वां शोभां न पुष्यति । (मालिनी)

This verse appears to be spurious. It repeats the idea in Priyaṁvadā's speech about the expanding breasts; अभिनवं वपुः is a bad expression, स्वां शोभां न पुष्यति is immediately contradicted by न पुनरलंकारश्रियं न पुष्यति, without giving any reason to the contrary. It appears that we need not have both the verses 16 and 17. If only one is to be retained it must be No. 17. I. 16. 1—अननुरूपमस्या वयसो वल्कलं—for a वल्कल is a fit garment for being worn in old age, किमित्यपास्याभरणानि यौवने धृतं त्वया वार्धकशोभि वल्कलम्। Kumāra V. 44.

(17) CONSTRUE : शैवलेन अपि अनुविद्धं सरसिजं रम्यम् (अस्ति); मलिनम् अपि लक्ष्म हिमांशोः लक्ष्मीं तनोति; वल्कलेन अपि इयं तन्वी अधिकमनोज्ञा (दृश्यते); मधुराणाम् आकृतीनां किम् इव हि मण्डनं न ? (मालिनी)

This verse is quoted in the Sāhityadarpaṇa as an instance of माधुर्य. Daṇḍin in his Kāvyādarsa quotes लक्ष्म लक्ष्मीं तनोति, and calls that प्रतीतिसुभगं वचः. Cf. for the idea in the verse न रम्यमाहार्यमपेक्षते गुणम् (Kirāta IV. 23), रम्याणां विकृतिरपि श्रियं तनोति । (VII. 5) also......पङ्कजं सशैवलासङ्गमपि प्रकाशते । (Kumāra V. 9). The King has now scrutinized Śakuntalā sufficiently to declare that she appeared even more attractive in her simple bark-garment. I. 17.2—वातेन ईरितैः पल्लवरूपाभिः अङ्गुलीभिः. Cf. for the idea [नन्वेतत्प्रमदवनं पवनचालिताभिः पल्लवाङ्गुलीभिस्त्वरतीव भवन्तम् ।] Mālavikā III. I. 17.8—त्वया लतासनाथः, the playful Priyaṁvadā suggests that the creeper-like Śakuntalā would soon have a केसर-like husband. It would heighten the charm of the whole scene if the King is taken to remain concealed behind this Kesara tree (the King says only पादपान्तरित in I. 15.1 ; should we read there केसरपादपा... ?). I. 17.9—अतः खलु...you are rightly called प्रियंवदा (sweet-talker, प्रियं वदति असौ); you know how to talk in a pleasant manner. Śakuntalā is of course flattered and enjoys the reference. I. 17.10—प्रियमपि तथ्यम् — the force of अपि is that generally people who want to please others, have to sacrifice truth, for अप्रियस्यापि 'सत्यस्य' वक्ता श्रोता च दुर्लभः । and हितं मनोहारि च दुर्लभं वचः । But in this particular case what Priyaṁvadā had said was literally true. For, Śakuntalā was a *latā* and an ideal *latā* at that, complete with shoots, sprouts and flowers.

(18) CONSTRUE : अधरः किसलयरागः (अस्ति), बाहू कोमलविटपानुकारिणौ (स्तः); अङ्गेषु कुसुमम् इव लोभनीयं यौवनं संनद्धम् (अस्ति)। (आर्या)

किसलयस्य रागः इव रागः (redness) यस्य सः, कोमलौ यौ विटपौ तयोः अनुकारिणौ. अङ्गेषु— In various limbs, such as breasts, *jaghana* etc. लोभनीयम्—This suggests that the King has become an ardent lover now. I. 18. 2—स्वयंवरवधूः—Kālidāsa often describes the सहकार and the फलिनी or वनज्योत्स्ना as an ideal pair (Cf. मिथुनं परिकल्पितं त्वया सहकारः फलिनी च नन्विमौ। अविधाय विवाहसत्क्रियामनयोर्गम्यत इत्यसाम्प्रतम् ॥ Raghu VIII). I. 18. 6—तदात्मानमपि...Just as it is impossible for a person to forget himself, so it is unthinkable that I should ever forget this वनज्योत्स्ना whom I regard as being not different from me at all. I. 18. 16—अपि नामैव...There is no doubt that Priyaṁvadā had rightly hit upon what was passing in Śakuntalā's mind. Śakuntalā's very protest in the next passage, actually corroborates what Priyaṁvadā had said. I. 18. 19—समानः वर्णः यस्य तत् सवर्णम् न सवर्णम् असवर्णम्, असवर्णे क्षेत्रे संभवः (जन्म) यस्याः सा. A Brāhmaṇa was allowed to marry ladies of all the four Varṇas (शूद्रस्य भार्या शूद्रैव सा च स्वा च विशः स्मृते। ते च स्वा च क्षत्रियस्य ताश्च स्वा चाग्रजन्मनः ॥ A Sūdra could marry only a Śūdra woman; a Vaiśya, a Vaiśya or Śūdra woman; a Kṣatriya, a Kṣatriya or a Vaiśya or a Śūdra woman; that is, only अनुलोम marriages were sanctioned). If Śakuntalā was born of a Brāhmaṇa woman, the King had no hope of ever marrying her The daughter of a Brāhmaṇa father and a Kṣatriya mother would be within the Śāstric rules, it appears. However the problem is solved to the King's satisfaction beyond any doubt immediately afterwards.

(19) CONSTRUE : असंशयम् (इयं) क्षत्रपरिग्रहक्षमा (अस्ति) यत् मे आर्यं मनः अस्याम् अभिलाषि (अस्ति); हि सन्देहपदेषु वस्तुषु सताम् अन्तःकरणप्रवृत्तयः प्रमाणम्। (वंशस्थविलम्)

क्षत्रस्य परिग्रहः तस्य (or, तस्मै) क्षमा. There is the figure of speech अर्थान्तरन्यास (the particular statement, Duḥṣanta's mind tells him that Śakuntalā is fit to become the wife of a Kṣatriya, is corroborated by the general statement that the activity of the mind of the good points out to a correct appreciation of things. अन्तःकरणप्रवृत्ति is the 'Inner voice or light' much talked of now-a-days. The अन्तःकरणप्रवृत्ति *only of the good is* प्रमाण, not that of any Tom, Dick and Harry (Cf. also श्रुतिः स्मृतिः सदाचारः स्वस्य च

प्रियमात्मनः। सम्यक्संकल्पजः कामो धर्ममूलमिदं सताम् ॥ Manu). This verse is quoted in the साहित्यदर्पण as an instance of अभिलाष, and the latter half is found in the Tantravārtika of Kumārilabhaṭṭa.

(20) CONSTRUE : यतः यतः षट्चरणः अभिवर्तते ततः ततः प्रेरितवामलोचना विवर्तितभ्रूः भयात् अकामा अपि इयम् हि अद्य दृष्टिविभ्रमं शिक्षते। (वंशस्थविलम्)

प्रेरिते वामे लोचने यस्याः सा, विवर्तिते भ्रुवौ यया सा. This verse is not found in the Devanāgarī recension. But it contains a graphic description of Śakuntalā's condition and suits the context. अकामा having no desire, inspite of herself. Śakuntalā, being frightened, was not in a mood to learn दृष्टिविभ्रम, but she perforce was learning the विभ्रमs all the same.

(21) CONSTRUE : (भोः) मधुकर, (त्वं) चलापाङ्गां वेपथुमतीं दृष्टिं बहुशः स्पृशसि, रहसि आख्यायी इव कर्णान्तिकचरः (सन्) मृदु स्वनसि, करं व्याधुन्वन्त्याः रतिसर्वस्वम् अधरं पिबसि; वयं तत्त्वान्वेषात् हताः, त्वं कृती खलु। (शिखरिणी)

The King envies the good fortune of the bee in being able to play the part of a successful lover. A lover touches the eyes (or body) of his beloved, whispers sweet words of love in her ear, and kisses her lower lip, not minding her protests. While the King is wasting time over deliberating whether she was क्षत्रपरिग्रहक्षम or not, the bee has stolen a march over him. The bee having no reputation to lose can act even in a shameless manner, but not so a cultured person. According to the King, it was a case of fools rushing in where angels fear to tread! The reading चलापाङ्गं दृष्टः would mean 'seen in a manner in which the corners are unsteady'; in that case वेपथुमतीं does require इमां to be supplied. A bee, however, is known to hover about the eyes and so चलापाङ्गां दृष्टिं is better. The reading करं can be taken to mean करौ (both the hands) as well. वयं—the King refers to himself in the plural (as वयं) and to the मधुकर in the singular, to show the great difference in their status, and also pities himself, because a responsible person is always at a disadvantage as compared to an irresponsible one! It would have been better if the expression मधुप had been used instead of मधुकर. मधुप suits the contest better. One more verse (लोलां दृष्टि...) is read after this in the B. recension. It contains a mere repetition of what has already been described and appears to be spurious. I.21. 3—There is no doubt that धृष्ट

(Marāṭhī दांडगा) is a better reading than दुष्ट (wicked). I.21.7—दुःषन्तमाक्रन्द, a delightful natural touch. To call upon the King to protect his subjects was quite natural, especially in the case of a forester. रक्षितानि are protected, रक्षयितव्यानि (ought to be protected) is more emphatic.

(22) CONSTRUE : दुर्विनीतानां शासितरि पौरवे वसुमतीं शासति (सति) कः अयं मुग्धासु तपस्विकन्यासु अविनयम् आचरति । (आर्या)

The King in order to preserve his incognito, speaks of पौरव as though he was different from him. पौरवे...शासति a loc. abs. construction. As Śakuntalā had used the word दुर्विनीत before (I.21.4), the King repeats it here. I.22.1—किंचिदिव—इव somewhat, or just वाक्यालंकारे. The hermit—girls living in the forest were naturally more fearless and so they were not confused a great deal at the sight of the stranger. (In Act V, Śārṅgarava and his companion are described as actually looking down with contempt upon everything connected with the capital). I.22.8–इदानीं..., when Anasūyā found that Śakuntalā—the hostess—had become too nervous to reply, she stepped in to save the situation. अतिथिविशेष— . A distinguished guest. I. 22. 9— अर्घ्य-आपः क्षीरं कुशाग्रं च दधि सर्पिः सतण्डुलम् । यवः सिद्धार्थकश्चैव अष्टाङ्गोऽर्घः प्रकीर्तितः ॥ This was the usual offering for a guest in ancient times. I.22.10—सूनृता गीः or वाक् is thus described by Bhavabhūti in his Uttararāmacarita, कामान्दुग्धे विप्रकर्षत्यलक्ष्मीं कीर्तिं सूते दुष्कृतं या हिनस्ति । तां चैतां मातरं मङ्गलानां धेनुं धीराः सूनृतां वाचमाहुः ॥ V. I.22.12—प्रकृष्टा छाया यस्यां सा प्रच्छाया च शीतला च तस्याम्. सप्तपर्ण-(Marāṭhī सातवीण) is a tree having seven leaves on a stalk. I.22.19—तपोवनविरोधिनोविकारस्य, that is, the love-sentiment. This is the first explicit indication of Śakuntalā's love for the King. I.22.31–33—कतम आर्येण...पदमुपनीतः—The whole passage is a fine illustration of the figure of speech पर्यायोक्त. I. 22. 38—पौरवेण राज्ञा (by my predecessor king) धर्माधिकारे (to look after the धर्म; also, for the administration of the kingdom). I.22.40–सनाथाः–The implication is that the stranger would be a good नाथ or husband for Śakuntalā. I.22.48—युवामपेतम् (Cf. Marāṭhī जा, ग), अपेतम् does not refer to any physical movement. It is just an interjection indicating impatience or disgust equivalent to 'Go to' in English. I 22.50—अनुग्रह एव is more emphatic, but अनुग्रह इव is perhaps more in consonance with the short aquaintance with the King. I. 22. 52—शाश्वते ब्रह्मणि—ब्रह्मन् is used here in the sense of ब्रह्मचर्य. It may mean 'solely devoted to the contemplation

of the eternal Brahman' (but such a contemplation does not necessarily involve the abandoning of the गृहस्थाश्रम). I. 22.55—महाप्रभाव:, because Viśvāmitra had actually begun to create a new सृष्टि parallel to that of Brahmadeva and was pacified ultimately with great difficulty (see also II. 16. 18 below). I. 22.59—Naturally the expression उज्झित suggests that the story was associated with some out-of-the way events. I. 22.65—जातशङ्कैर्देवै:, the Gods, and particularly Indra, are always afraid of austerities practised on the earth especially with a view to securing Indrahood (one who performed a hundred sacrifices was entitled to become Indra, hence the gods always saw to it that nobody succeeded in reaching that number). They sent Apsarases to wean people away from penance and usually succeeded. I. 22.68—अर्धोक्ते, the simple forest-girl apparently was telling the story as she had heard it, not quite realising that it was not proper for a maiden to repeat certain things before a man. The King comes to her rescue by remarking that the sequel was obvious. I. 22.69—अप्सरस्-said to be born of water in the Rāmāyaṇa, अप्सु निर्मथनादेव रसात्तस्माद्वरस्त्रियः। उत्पेतुर्मनुजश्रेष्ठ तस्मादप्सरसोऽभवन्॥ (Bālakāṇḍa 45); also explained as अप्स इति रूपनाम, तद्रा भवति रूपवती तदनयात्तमिति वा तदस्यै दत्तमिति वा ।

(23) CONSTRUE : मानुषीषु अस्य रूपस्य संभवः कथं वा स्यात् ? प्रभातरलं ज्योतिः वसुधातलात् न उदेति । (अनुष्टुभ्)

A good instance of प्रतिवस्तूपमा. Śakuntalā became naturally bashful at this open praise of her beauty and hung her head down, which clearly indicated the depth of her feelings towards the King who exclaims लब्धावकाशो मे मनोरथः. The passage किंतु मे... मनः does not seem to suit the context. There was really no वरप्रार्थना (which could only be the passage यथा वनज्योत्स्ना...वरं लभेयेति I. 18-20); the King himself qualified it by adding परिहासोदाहृता, which shows that such a वरप्रार्थना even if it be there, need not be taken seriously. The passage refers to the ordinary thought in a grown up girl's mind and does not warrant any supposition on the part of the King that a bridegroom had been fixed upon for Śakuntalā. I. 23-5—पुनरपि...,the sprightly Priyaṁvadā wants the conversation to be continued somehow, so that the lovers might have a longer time to look at each other and thus know each other better. She persists in thus ignoring Śakuntalā's attempt pressing to the contrary.

I. 23.10— अविद्यमाना नियन्त्रणा यस्मिन् सः अनियन्त्रणः अनुयोगः यस्य सः ।

(24) CONSTRUE : अनया मदनस्य व्यापाररोधि वैखानसं व्रतम् आ प्रदानात् निषेवितव्यं किम् ? आहो (इयं) सदृशेक्षणवल्लभाभिः हरिणाङ्गनाभिः समम् अत्यन्तम् एव निवत्स्यति । (वसन्ततिलका)

The King wants to know whether Śakuntalā was to be given in marriage to some outsider, so that she would give up forest-life afterwards, or she would be married to some hermit in the forest itself, in which case she would be compelled to pass her days to the end of her life in company of the female deer! We take the verse to contain the above two alternatives. According to some, the alternatives are (1) Śakuntalā was to lead a forest-life up to her marriage only and (2) She was to remain permanently in the forest, as a spinster. This does not seem to be the intention of the poet. There is nothing to indicate that Śakuntalā was intended by Kaṇva to remain unmarried. It was possible, however, for Kaṇva to marry her to some hermit, though her descent from Viśvāmitra entitled her to marry some Kṣatriya. It is this संदेह that the King wants to get rid of. We may explain सदृशेक्षणवल्लभाभिः, as सदृशेक्षणा (सदृशानि ईक्षणानि or सदृशे ईक्षणे यस्याः सा) च वल्लभा च and आभिः going with हरिणाङ्गनाभिः. In the reading मदिरेक्षणवल्लभाभिः, मदिरेक्षणा would mean 'having bewitching eyes' or we may explain as मदिराणि ईक्षणानि तैः वल्लभाभिः, but this does not go well with हरिणाङ्गनाभिः. I. 24. 2—धर्माचरणेऽपि..., Priyaṁvadā is shrewd enough to understand where the query of the King was going to lead. She therefore cuts the matter short by saying that Śakuntalā was entirely dependent upon Kaṇva even as regards innocent and religious activities, much more so in respect of her marriage. The King, therefore, would have to seek the consent of Kaṇva in any case. If, however, it was some comfort to him, Kaṇva had all along intended to marry Śakuntalā to a suitable bride-groom. I. 24-4—न दुरवापेयं प्रार्थना— The King is not altogether pleased with Priyaṁvadā's reply and so puts his thoughts in a negative manner. If he had been told that Śakuntalā was a free agent to dispose of herself in marriage, the King would have felt confident of immediate success. As matters stood, he had at any rate gained the important information that Śakuntalā was (1) क्षत्रपरिग्रहक्षमा, (2) that she was not to remain a spinster all her life, and (3) that Kaṇva wanted to

offer her to an अनुरूप वर. The King naturally regarded himself as the most अनुरूप वर.

(25) CONSTRUE : (हे) हृदय, साभिलाषं भव, संप्रति सन्देहनिर्णयः जातः; यत् अग्निम् आशङ्कसे तत् इदं स्पर्शक्षमं रत्नम् (अस्ति)। (आर्या)

If Śakuntalā had been a Brāhmaṇa girl, she would have been like fire, स्पर्शाक्षम ; (the Purāṇas describe how the violation of a Brāhmaṇa girl had caused terrible disasters) and the King could do nothing in the matter. But all doubts about her स्पर्शक्षमत्व were now removed. She was स्पर्शक्षम, and extremely beautiful and within his reach as well. I. 25.1 सरोषमिव—Śakuntalā was not really angry. She certainly liked the way in which Priyaṁvadā conveyed information about her to the King. I. 25.4—असंबद्ध......, A delightful natural touch. Children, as every one would vouchsafe from his own experience, do prefer such childish complaints to their elders, for insults mostly imagined by themselves. I. 25. 10—चेष्टायाः प्रतिरूपिका (प्रतिरूपयति इति acts like, or प्रतिगतं रूपं यस्याः सा प्रतिरूपा) resembling चेष्टा or physical action. The intense love-impulse of lovers acts as though the actual physical action has taken place.

(26) CONSTRUE : मुनितनयां सहसा अनुयास्यन्, विनयेन पुनः वारितप्रसरः (सन्), (अहं) स्थानात् अनुचलन् अपि गत्वा पुनः प्रतिनिवृत्तः इव (अस्मि)। (आर्या).

The King means to say that though he had not left his seat at all, his impulse was so great that he actually experienced the following stages of physical action—(1) Rising up and following Śakuntalā (2) Being made to take his seat, as dictated by decorum, thus doing two journeys, to and from Śakuntalā. I. 26.5—वृक्षसेचने द्वे धारयसि, another natural touch. Sometimes these 'owings' are of long standing and are unearthed when children happen to quarrel seriously with one another. It is not clear whether Priyaṁvadā is speaking the truth or not. Confident that Śakuntalā, owing to her bashful nature, would not have the courage to contradict her in the presence of the King, Priyaṁvadā possibly invents these 'owings,' in order to detain Śakuntalā there for a longer time. I. 26. 7—वृक्षसेचनादेव—It would be cruelty to insist upon the वृक्षसेचनs being gone through by Śakuntalā, to pay off her debt to Priyaṁvadā, as she had already been exhausted by doing the वृक्षसेचन itself.

(27) CONSTRUE : घटोत्क्षेपणात् (अस्याः) बाहू स्रस्तांसौ अतिमात्रलोहिततलौ (स्तः), प्रमाणाधिकः श्वासः अद्यापि स्तनवेपथुं जनयति, वदने कर्णशिरीषरोधि घर्माम्भसां जालकं बद्धम् (अस्ति), बन्धे स्रंसिनि (सति) मूर्धजाः च एकहस्तयमिताः पर्याकुलाः (सन्ति) । (शार्दूलविक्रीडितम्)

The King has this picture of Śakuntalā in his mind, when in Act VI, he wishes to complete the half-drawn picture of her (कृतं न कर्णार्पितबन्धनं सखे शिरीषमागण्डविलम्बि केसरम् । VI 18). The lifting up of the घट causes the drooping of the shoulder and redness of the palms of the hands. We shall have to suppose that the King was far too near Śakuntalā to notice the स्तनवेपथु and to refer to the प्रमाणाधिक श्वास. एकहस्तयमिताः, the knot being loose, Śakuntalā must have a hard time of it to manage the loose hair with one hand, and hold the pitcher in the other. I. 27.1—दातुमिच्छति means that he offers the ring to them, holding the same in his hand stretched out towards them. I. 27.2—अनुवाच्य, having read it in the mind (वाच्-to read loudly, अनुवाच्-to read to oneself). I. 27.3—अलम्... यम् (इति राजपुरुषं मामवगच्छत is the additional passage read by some). The King was confused a bit when he found that his attempts to remain incognito had failed when his name on the ring was seen by Śakuntalā's friends. He tries to explain away the possession of the ring by him by saying it was a राजपरिग्रह ('a present from the king to me'—this meaning is intended for the benefit of Priyaṁvadā and Anasūyā ; 'the property of the king, that is, my own property'—this meaning is intended for the satisfaction of his own conscience) and he had come by it in an honest manner ; he was certainly not a thief, and he should not be taken to be Duḥṣanta either, on the ground that a ring bearing the name of Duḥṣanta was found with him. The additional passage makes his explanation more unconvincing (राजपुरुषः—राज्ञः पुरुषः a king's officer, and राजा चासौ पुरुषः, the King). It would be a case of my lady protesting too much. It is not unlikely however that the additional words are genuine, as the actor representing the King can make the whole sentence more effective, (or, more ineffective from the point of view of Śakuntalā's friends) by suitable hesitancy, stammerings etc. I. 27.8—आर्येणाथवा महाराजेन, the clever Priyaṁvadā lets the King know that she has found out his true status. I. 27.10—का त्वं..., a characteristic display of feminine temper. Śakuntalā now wants to know the authority by which Priyaṁvadā was

dictating to her what she should do or should not do, and presumably to assert her independence, she would later decide to do exactly the opposite of what Priyaṁvadā wants her to do !

(28) CONSTRUE : (इयं) यदि अपि मद्वचोभिः वाचं न मिश्रयति, मयि भाषमाणे कर्णम् अभिमुखं ददाति; कामं मदाननसंमुखी इयं न तिष्ठति, अस्याः दृष्टिः तु भूयिष्ठम् अन्यविषया न (अस्ति) । (वसन्ततिलका)

Duhṣanta means to say that there were indications (though not as convincing as he would have liked them to be) that Śakuntalā returned his love.—Thus (1) she listened attentively when he was talking and (2) that she was mostly looking at him. If she had actually taken part in the conversation, or remained facing him, the indications would have been quite conclusive. The reading अवहिता is simpler, but appears to be an emendation by one who could not see how to reconcile अभिमुखं with कर्णं ददाति (you cannot be facing a person, and at the same time direct your ear to the direction of the sound—this can be done only if you are facing side-ways). अभिमुखं means here simply ' towards ' and is not to be taken literally.

(29) CONSTRUE : तथा हि तुरगखुरहतः परिणतारुणप्रकाशः रेणुः शलभसमूहः इव विटपविषक्तजलार्द्रवल्कलेषु आश्रमद्रुमेषु पतति । (पुष्पिताग्रा)

तुरगाणां खुरैः हतः, परिणतः यः अरुणः तद्वत् प्रकाशः, विटपेषु विषक्तानि जलार्द्राणि (जलेन आर्द्राणि) वल्कलानि येषां तेषु. The particles of dust are compared to the host of locusts ; both fall so thickly and are possessed of similar reddish colour.

(30) CONSTRUE : स्यन्दनालोकभीतः, तीव्राघातप्रतिहततरुस्कन्धलग्नैकदन्तः क्रोडाकृष्टव्रततिवलयासङ्गसंजातपाशः भिन्नसारङ्गयूथः गजः नः तपसः मूर्तः विघ्नः इव धर्मारण्यं प्रविशति । (मन्दाक्रान्ता)

स्यन्दनानाम् आलोकेन भीतः, तीव्रेण आघातेन प्रतिहतस्य तरोः स्कन्धे लग्नः एकदन्तः यस्य सः, क्रोडेन आकृष्टानां व्रततीनां वलयानि तेषाम् आसङ्गेन संजातः पाशः यस्य सः, भिन्नानि सारङ्गाणां यूथानि येन सः. What had happened was as follows:—A wild elephant seeing a large number of chariots used by the King's escort, was frightened at the unusual spectacle, and began to run for safety. In the hurry he violently dashed against a tree, rooted it out, and ran further carrying the stem or branch with one of his tusks stuck to it, while the coils of creepers about the tree were dragged along by his

chest, and he could not move on quickly owing to the noose formed by the creepers so dragged. Herds of deer seeing the elephant rushing on in that way, began to run helter-skelter and thus the whole penance-grove was thrown in utter confusion. Some read तीव्राघातप्रतिहततरुः as a separate clause. The meaning is not changed; the second clause स्कन्धलग्नैकदन्तः is usually explained as 'with one of his tusks sticking to the shoulder as he looked back' (something like ग्रीवाभङ्गाभिरामं in I. 4. above). The reading पादाकृष्ट means 'dragged by the legs'. क्रोडाकृष्ट certainly gives a better sense (cf. जालानि कर्षन्नुरसा स पश्चात् Raghu V).

I. 30. 2—सैनिकाः—These are the camp-followers. The reading पौराः does not suit the context. सैनिकs are also referred to in Act II as forming part of the escort for the King. I. 30.5—अरण्ये भवः आरण्यकः, belonging to the forest, a forest-elephant (according to the वार्त्तिक, पथ्यध्यायन्यायविहारमनुष्यहस्तिष्विति वाच्यम्); the word is used in the sense of a forester in V. 21.27 below. I. 30.10— असंभावित..., As the King was not given proper reception, Śakuntalā's friends are naturally ashamed to request him to see them again. I. 30. 13— सव्याजं-What the pretext was has been purposely omitted here, as it is introduced with greater dramatic effect in Act II later. The reading which describes this व्याज here is to be rejected as there is no point in repeating the same thing twice I. 30.14— अनुयात्रिकः— अनु यात्रा अस्ति अस्य, one who follows the main body of an escort etc.

(31) CONSTRUE : प्रतिवातं नीयमानस्य केतोः इव (मम) शरीरं पुरः गच्छति, चीनांशुकम् इव असंस्तुतम् चेतः पश्चात् धावति । (आर्या)

The reading असंस्तुतम् means 'unfamiliar'. The body goes ahead, but the mind lags behind, as though not in any way connected with it. असंस्थितम् means 'restless'. चीनांशुक—A piece of China silk; trade was regularly carried on between India and China in Kālidāsa's times. प्रतिगतं वातस्य यथा स्यात् तथा प्रतिवातम्, or, simply वातं प्रति (towards the wind). The शरीर is compared to the केतु (the flag-staff) and the mind to the flag-cloth. The simile is fine but clumsily expressed.

ACT II

The events described here take place on the next day; thus there is an interval of only one night between the first Act and the second Act.

[The King has confessed his love for the hermit-girl to Vidūṣaka and is at a loss to know under what pretext to enter the hermitage again to pursue his love-suit, when two hermit-boys come on a visit to the King to request him to protect their sacrifices from the evil spirits that had become bold owing to the absence of Kaṇva from the hermitage. The King gladly consents as that would give him an opportunity to stay in the hermitage. In the meanwhile a message comes from the Queen-mother asking Duḥṣanta to be present at the ceremony of the conclusion of the fast, at the capital. Duḥṣanta requests Vidūṣaka to go to the capital, in his place, as his presence at the hermitage was quite necessary. Duḥṣanta also warns Vidūṣaka to forget what he had said about his love for the hermit-girl, as all that was said by him merely in jest.]

Vidūṣaka is said to be the *narmasaciva* of the King, his confidant in love-affairs (see Appendix A). He is also a pre-eminently humorous character and evokes laughter by his appearance, dress and jokes most of which are connected with eatables. He is a Brāhmaṇa by caste. II. 0.1—विषण्णः, Vidūṣaka is simply dejected at the abnormal conditions under which he is required to pass his time with the King engaged in hunting. He gives a graphic description of his troubles:—(1) There is no question of rest; even in the hot sun, the party had to be constantly on the run in pursuit of the game, (2) dirty luke-warm water only was available for drink, (3) no dainty dishes but only half-roasted meat and that too at irregular intervals for food, (4) no sleep at night time even, as the body kept on aching owing to the wanderings at day-time, (5) and when through sheer exhaustion some sleep seemed possible at dawn, the forest-beaters by their unearthly noise kept everybody awake, and lastly, to make his cup of misery full, (6) Duḥṣanta had fallen in love with some forest-girl and would not even

talk of going back to the capital. Thus in respect of विहार, पान, भोजन and शयन, Vidūṣaka's lot has been quite miserable. II. 0. 2—The reading दिट्ठं would mean 'O my fate,' दृष्टं 'Did you see (how miserable I am)?' II. 0.17—अनियतवेलं शूल्यमांसभूयिष्ठ आहारोऽश्यते, this passage is generally taken to suggest that Vidūṣaka, a Brāhmaṇa, was a flesh-eater. Mr. S. P. Pandit in his edition of the Vikramorvaśīya reads in a passage uttered by Vidūṣaka [अहमपि यदा मिष्टहरिणीमांसभोजनं न लभे, for शिखरिणीं रसालां च], and remarks 'that Vidūṣaka is not averse to animal food may be seen from Śākuntala Act II. It is very natural that modern Brahmins should make Vidūṣaka more fond of the शिखरिणी than of venison, though in reality he cares only for the latter, and should have changed the reading accordingly.' We do not think that the present passage can be regarded as conclusively proving that Brahmins in Kālidāsa's time were flesh-eaters. Vidūṣaka describes here the condition of the hunting party in general, not of himself only. Again, Vidūṣaka is complaining against the hunting party. If he is taken to be a flesh-eater, his complaint has no force, because he *does* get plenty of roasted meat. But Vidūṣaka's point is that while everybody else was satisfied more or less with the meals mostly consisting of roasted meat, he, a poor Brahmin, was practically starved as he had to be content with the little vegetable food served out to him. At any rate, flesh-eating is uncommon even among the Northern Brahmins who are not averse to having fish for their food. शूल्यम्—शूले संस्कृतम्. II. 0. 19—दास्याःपुत्रैः, दास्याःपुत्र aluk compound, lit. son of a whore (cf. Marāṭhī रांडलेक), a term of abuse. श्वगणिलुब्धकैः—There is no doubt that this is the correct and genuine reading, equivalent to श्वगणिवागुरिकैः used by the poet in Raghu IX. 53 (श्वगणिवागुरिकैः प्रथमास्थितं व्यपगतानलदस्यु विवेश सः। स्थिरतुरङ्गमभूमिनिपानवन्मृगवयोगवयोपचितं वनम् ॥). The reading शकुनिलुब्धकैः which is taken to mean 'by the bird-catchers' (and then 'by the beaters of the forest') is not good. We do not see why the bird-catchers should at all be referred to here. श्वगणि—Those who keep packs of dogs. It is well known that hunters keep such packs of dogs which are very useful in the operation of beating the forest. These may be engaged in catching birds as a side-show, but their main business is to aid the hunting party by beating the forest and make the game come out in the open. II. 0.20—गण्डस्योपरि

पिटिका संवृत्ता a proverbial expression meaning one is in for additional trouble. II. 0. 23-25— कृतम् आचारप्राप्तं परिकर्म येन तम्. The reading प्रतिकर्म would mean 'Decoration after bath.'—यवनीs may be the Pārasika or Ionian girls who acted as keepers of the King's bows and arrows. Kālidāsa describes the यवनs as being defeated by Raghu in his Digvijaya (Raghu IV.). अद्यापि—Just recently or even after the hearing of the वनग्रहणकोलाहल, when he ought to have been thinking of making preparations for the hunting. II. 0. 25—अङ्गभङ्गविकल इव—Actually the विदूषक, according to his own description, was अङ्गभङ्गविकल, so इव is not necessary. इव suggests, however, that the विदूषक wants to parade his विक्लवत्व in as prominent a manner as possible.

(1) CONSTRUE : प्रिया न सुलभा (इति) कामम्, मनः तु तद्भावदर्शनाश्वासि (अस्ति), मनसिजे अकृतार्थे अपि उभयप्रार्थना रतिं कुरुते । (आर्या)

तस्याः भावानां दर्शनेन आश्वसिति इति. The reading तद्भावदर्शनायासि (endeavouring to notice her love) is bad, because the King was never in doubt about Śakuntalā's love for him (see वाचं न मिश्रयति etc. I. 28); the second line which contains an अर्थान्तरन्यास, and makes the general statement that उभयप्रार्थना (mutual love) causes satisfaction, must have its corroboration in the first line, which requires that Śakuntalā's love for the King must be a fact (the reading तद्भावदर्शनाश्वासि makes this clear). The next stage-direction स्मितं कृत्वा obviously implies that the King has seen signs of love for him in Śakuntalā's actions. तद्भावदर्शनायासि should therefore be rejected. Cf. for the idea in the verse अनातुरोत्कण्ठितयोः प्रसिद्ध्यता समागमेनापि रतिर्न मां प्रति । परस्परप्राप्तिनिराशयोर्वरं शरीरनाशोऽपि समानुरागयोः ॥ Mālavikā I.I. II. 1.1—आत्मनः अभिप्रायेण संभाविता इष्टजनस्य चित्तवृत्तिः येन सः.

(2) CONSTRUE : अन्यतः अपि नयने प्रेरयन्त्या तया यत् स्निग्धं वीक्षितम्, नितम्बयोः गुरुतया विलासात् इव यत् च मन्दं यातम्, मा गाः इति उपरुद्धया सा सखी यत् अपि सासूयम् उक्ता, तत् सर्वं मत्परायणं किल; अहो कामी स्वतां पश्यति । (शार्दूलविक्रीडितम्)

The King says that the glance, gait, speech etc. of Śakuntalā were in all probability quite natural with her and he was a fool to interpret all of them as referring to himself ! But that is the case with lovers all over. To love and to be wise is not given to man, and a lover, seeing with love's eyes, regards every thing as referring to and favourable to himself. सखी...

उक्ता (this refers to का त्वं विस्रब्धस्य etc. I.27.10) अहम् एव परम् अयनं यस्य तत्. II.2.3—जाप्यसे Causal Passive 2nd person sing. of जि, 'victory is wished for, for you'. II.2.6—कुतः किल... Surely such a question from you is absurd. You yourself have been the cause of all my misery and to ask what the cause is, is to add insult to the injury. II. 2. 9 —यद्वेतसः..., one is reminded of the Ceṭa in the Mṛcchakaṭika who also, instead of answering questions directly, speaks in riddles.

(3) CONSTRUE : अधिज्यम् आहितसायकम् इदं धनुः (तेषु) मृगेषु नमयितुं न शक्तः अस्मि, यैः प्रियायाः सहवसतिम् उपेत्य मुग्धविलोकितोपदेशः कृतः इव । (पुष्पिताग्रा)

The King says that in view of the fact that the deer had been the instructors of his beloved regarding the casting of glances (the glances of beautiful women and deer are said to resemble greatly and are also described as being borrowed from each other. Cf. प्रवातनीलोत्पलनिर्विशेषमधीरविप्रेक्षितमायताक्ष्या । तया गृहीतं नु मृगाङ्गनाभ्यस्ततो गृहीतं नु मृगाङ्गनाभिः ॥ Kumāra I. 46), he feels it impossible now to harm the deer in any way. II. 3.3—अरण्ये रुदितं, a cry in the wilderness. Vidūṣaka means to say that he had been saying something seriously all the while and expecting the King to sympathise with him; but it seems that the King was engrossed so much in his own thoughts that he had not even heard of what he had been saying so long !. II. 3.11-16—किं मोदकखण्डिकायाम्—This is of course intended to cause laughter in the pit. गृहीतः क्षणः—क्षण lit. means leisure (same as the Marāṭhī word सण, holiday), then agreement to place the leisure at the disposal of another, and so the expression ultimately means 'I have pledged my word' or 'I accept your proposal.' For the definition of सेनापति see Appendix A. दौवारिकः—द्वारे नियुक्तः ('तत्र नियुक्तः' इति ठक्), lit. one appointed to wait at the door, a door-keeper. There is no doubt that the दौवारिक (also the प्रतिहारी) in Sanskrit dramas is not merely a porter, but rather a high official like an A. D. C. with whom the king often talks in a confidential manner. II. 3. 20—दृष्टदोषा—Manu includes मृगया among the four great vices, पानमक्षाः स्त्रियश्चैव मृगया च यथाक्रमम् । एतत्कष्टतमं विद्याच्चतुष्कं कामजे गुणे ॥ Manu; पानं स्त्री मृगया द्यूतं व्यसनानि महीपतेः । (Kāmandaka). गुणायैव—मृगया has its faults, but in the case of the King, it has produced only salutary results.

(4) CONSTRUE : गिरिचरः नागः इव (देवः) अनवरतधनुर्ज्यास्फालनक्रूरपूर्वं रविकिरणसहिष्णु स्वेदलेशैः आभिन्नम् अपचितम् अपि व्यायतत्वात् अलक्ष्यं प्राणसारं गात्रं बिभर्ति। (मालिनी)

अनवरतं यत् धनुर्ज्यायाः (the string fastened on the bow, ज्या by itself means bow-string, but धनुर्ज्या gives the additional idea of the string being fastened on the bow which is thus ready for action) आस्फालनं तेन कठिनः (tough) पूर्वभागः यस्य तत्. The expression may be taken with नागः, in which case धनुर्ज्या would mean the प्रियालद्रुम (the elephant's body also becomes stiff by dashing against the प्रियाल tree). स्वेदलेशैः, perspiration drops (the reading क्लेशलेशैः is better, because there is bound to be perspiration, however strong a person might be, due to great exertion; but he may not be feeling क्लेश or fatigue). Perhaps the सेनापति is unconsciously exaggerating here. अपचितम्—Owing to the removal of unnecessary fat. II. 4.1—किं स्थीयते—Impersonal construction. II. 4.4—वैधेयः—विधेयस्य अधिकारी, one who is capable of doing what he is expressly told to do; one who has no brains and no initiative, a fool (Marāṭhī सांगकाम्या). The सेनापति also is tired of the मृगया, but praises it just to keep up appearances.

(5) CONSTRUE : वपुः मेदश्छेदकृशोदरं लघु उत्थानयोग्यं भवति; भयक्रोधयोः सत्त्वानां विकृतिमत् चित्तम् अपि लक्ष्यते; यत् इषवः चले लक्ष्ये सिध्यन्ति सः च धन्विनाम् उत्कर्षः; मृगयां मिथ्या हि व्यसनं वदन्ति; कुतः ईदृक् विनोदः? (शार्दूलविक्रीडितम्)

The benefits of मृगया are :—The body becomes light and well-developed to stand strenuous exertion; the art of knowing the inner thoughts of the opponent by noting his gestures etc. is learnt; and one becomes a good shot by practising against a moving target; thus it contributes to varied diversion. Kālidāsa refers to these in Raghu IX. 49, परिचयं चललक्ष्यनिपातने भयरुषोश्च तदिङ्गितबोधनम्। श्रमजयात्प्रगुणां च करोत्यसौ तनुमतोऽनुमतः सचिवैः ययौ॥ Kāmandakī Nītisāra XV. 26–27 says the same thing. The Daśakumāra (VIII) also contains a similar description about मृगया. II.5.1— सरोषम्, apparently Vidūṣaka did not hear the General's words addressed to (जनान्तिकम्) him properly, or he shows his वैधेयत्व by taking the General's statement seriously. II. 5. 4—नरनासिकालोलुप–Bears are popularly believed to attack a person's nose chiefly.

(6) CONSTRUE : महिषाः शृङ्गैः मुहुः ताडितं निपानसलिलं गाहन्ताम्; मृगकुलं छायाबद्धकदम्बकं (सत्) रोमन्थम् अभ्यस्यतु: वराहततिभिः पल्वले मुस्ताक्षतिः विश्रब्धं क्रियताम्; इदम् अस्मद्धनुः च शिथिलज्याबन्धं (सत्) विश्रामं लभताम्। (शार्दूलविक्रीडितम्)

When the hunting-programme is held in abeyance, the buffaloes, deer and boars would be able to enjoy themselves comfortably, otherwise they would have to run for their lives. छायासु बद्धं कदम्बकं यैः तत् (or यथा स्यात् तथा). मुस्ता is नागरमोथा (in Marāṭhī). शिथिलःज्यायाः बन्धः यस्य तत्, when not in use, the bow has its string loosened. The Kāvyaprakāśa quotes this verse as an instance of भग्नप्रक्रमता (breaking of symmetry), as we have क्रियताम् in the third line, in the passive voice, while the other three verbs in the verse are in the active voice. The reading वराहपातिभिः also breaks the symmetry as the महिष and मृग are mentioned without any word referring to the chief or best of them. II. 6.2—सैनिकाः—These presumably must be the body-guard of the King, who naturally were likely to take the law in their own hands, being sure of the King's special protection. There is no reason to suppose that the presence of the सेनापति means a large number of सैनिकs. The सेनापति seems to have been requested to join the informal hunting party, not with all his paraphernalia, but in his individual capacity.

(7) CONSTRUE : शमप्रधानेषु तपोधनेषु दाहात्मकं तेजः गूढम् अस्ति हि, स्पर्शानुकूलाः सूर्यकान्ताः इव (ते तपोधनाः) अन्यतेजोऽभिभवात् तत् वमन्ति। (उपजातिः)

The King says that hermits are to be feared most; they are gentle to those who act in the proper manner towards them, but if they are insulted, woe be to the culprit; for they would take revenge upon him in no time. The सूर्यकान्त as long as it is not attacked by any counter-lustre, looks so peaceful and gentle, but starts to emit lustre immediately the sun's rays begin to work upon it. Such is the case with all self-respecting powerful persons. Cf. यदचेतनोऽपि पादैः स्पृष्टः प्रज्वलति सवितुरिनकान्तः। तत्तेजस्वी पुरुषः परकृतनिकृतिं कथं सहते॥ Nītiśataka. It would be remembered that the King also regarded Śakuntalā as fire whom no one would dare to touch, till further information about her convinced him that she was स्पर्शक्षमं रत्नम्. II. 7.3—ध्वंसितः—Vidūṣaka apparently has this retort in answer to प्रलपत्वेष वैधेयः uttered by the General, above. II. 7.5—स्वं...कुरु—Lit. make your office not empty; fill in your office, go about your business; a

courteous way of dismissing a servant. II. 7. 9—निर्मक्षिकम्—मक्षिकाणामभावः, you have arranged to secure even the absence of flies or unwanted people. You have ensured strict privacy where we can have confidential talk. Vidūṣaka sees from the rough-and-ready manner in which the King had asked the attendants to clear out that he wishes to talk to him confidentially. पादपच्छायायाम्—Under the shade of a tree. If a tree is sufficiently big and full of foliage, the region underneath could be spoken of as being in the shade, even if there is no actual shade fallen. The आसन pointed out by विदूषक had a canopy of creepers interwoven, which itself was under a tree. II. 7. 13—न अवाप्तं अनवाप्तं चक्षुषोः फलं येन सः, the फल of having eyes is to be able to see the most beautiful thing in the world. As Vidūṣaka failed to see the दर्शनीय, his चक्षुष्मत्ता was in vain. II. 7.14—ननु भवान...In the eyes of विदूषक, दुःषन्त was the most handsome person. So he says that the King's remark was meaningless, the most दर्शनीय thing had been seen by him; it was actually present there in front of him in the form of दुःषन्त ! II. 7.15—सर्वः कान्तमात्मीयं पश्यति—A proverbial saying. Every one regards things belonging to him as beautiful and attractive (but in the majority of cases, unprejudiced observers hold an entirely different view about them). II. 7.19—अस्यावसरं न दास्यामि—I shall pour cold water on his enthusiasm by ridiculing his views about Śakuntalā. The reading ते तापसकन्यकाभ्यर्थनीया दृश्यते means 'You appear to be hankering after the तापस girl, but this is against the Śāstric injunction.' The other reading makes the meaning clear and leaves nothing to be suggested and so looks like an emendation.

(8) CONSTRUE : लोकः उन्मुखः (सन्) निवारितनिमेषाभिः नेत्रपङ्क्तिभिः नवाम् इन्दुकलां केन भावेन पश्यति ? (अनुष्टुभ्)

Cf. for a somewhat similar idea, एताः सुतनु मुखं ते सख्यः पश्यन्ति हेमकूटगताः। उत्सुकनयना लोकाश्चन्द्रमिवोपप्लवान्मुक्तम् ॥ Vikram I. The verse contains a good idea, the answer to केन भावेन would be देवताभावेन. But this clearly goes against the context. The verse appears to be spurious.

(9) CONSTRUE : अर्कस्य उपरि च्युतं शिथिलं नवमालिकाकुसुमम् इव सुरयुवतिसंभवम् उज्झिताधिगतं मुनेः अपत्यं तत् किल (वर्तते) । (आर्या)

Menakā, Śakuntalā and Kaṇva are respectively compared to Navamālikā, its flower and Arka (tree). The King mentions

all these details to remove the idea about Śakuntalā being a Brāhmaṇa girl, from Vidūṣaka's mind, and to show that she being born of a celestial nymph was fit to be the King's wife. II.9.3—स्त्रीरत्नपरिभाविनः भवतः, of you who are tired of the beautiful ladies of the harem. परिभोगिन्—Enjoyer. Vidūṣaka seeing that the long description of the तापसकन्यका in the last verse did not refer to her beauty, concludes that the King wanted her, just by way of change, and so goes on to ridicule him, remarking that the King's state was like that of a person who, being tired of eating sweet dishes day after day, wishes to have some tamarind which would be a welcome change and would also be conducive to the restoration of his normal appetite. II. 9. 7—तत्खलु..., seeing that the King was talking seriously, Vidūṣaka remarks that Śakuntalā must have been really very beautiful to evoke such praise from the King who was certainly a connoisseur of feminine beauty.

(10) CONSTRUE : (सा) विधिना चित्रे निवेश्य परिकल्पितसत्त्वयोगा (कृता नु), रूपोच्चयेन (कृता नु), मनसा कृता नु ? धातुः विभुत्वं तस्याः वपुः च अनुचिन्त्य सा मे (धातुः) अपरा स्त्रीरत्नसृष्टिः प्रतिभाति । (वसन्ततिलका)

The verse is made unnecessarily difficult to understand by commentators who try to show off their ingenuity by proposing out-of-the-way interpretations. Thus अपरा स्त्रीरत्नसृष्टिः is taken to mean (1) the second beautiful woman created, the first being तिलोत्तमा, or (2) a woman belonging to a creation different from that of the present creator. We think अपरा here simply means 'extra-ordinary', 'wonderful', and that no rival creator is meant. In the Vikramorvaśīya, the poet gives some poetic conceptions about the creation of Urvaśī (अस्याः सर्गविधौ प्रजापतिरभूच्चन्द्रो नु कान्तिप्रदः शृङ्गारैकरसः स्वयं नु मदनो मासो नु पुष्पाकरः । वेदाभ्यासजडः कथं नु विषयव्यावृत्तकौतूहलो निर्मातुं प्रभवेन्मनोहरमिदं रूपं पुराणो मुनिः ॥), but there is no doubt about the authorship of the official creator in the matter as such. We think the poet here accounts for the extra-ordinary beauty of Śakuntalā in three ways, paying due regard to the great powers of the Creator (the idea of the Creator having created Śakuntalā is taken as a basic fact that cannot be challenged):—

(1) The Creator must have first drawn a picture of a perfectly beautiful woman after toiling for a long time, and then

infused life into it (This ensured that any number of alterations could be made without causing any damage to the final product).

(2) The Creator with his hands manufactured her, with all beauty-materials placed at his disposal (This ensured perfect beauty being associated with Śakuntalā).

(3) In No. 2 above, there was the danger of the touch of the rough hands of the Creator, doing some damage to the person created. So, it is supposed that the Creator must have created Śakuntalā in his mind !

These ideas are frequently referred to by Sanskrit poets in one form or other. Cf. सर्वोपमाद्रव्यसमुच्चयेन यथाप्रदेशं विनिवेशितेन । सा निर्मिता विश्वसृजा प्रयत्नादेकस्थसौन्दर्यदिदृक्षयेव ॥ Kumāra I.49, सा रामणीयकनिधेराधिदेवता वा सौन्दर्यसारसमुदायनिकेतनं वा । तस्याः सखे नियतमिन्दुसुधामृणालज्योत्स्नादिकारणमभून्मदनश्च वेधाः ॥ Mālatī. न हि करतलस्पर्शक्लेशितानामवयवानामीदृशी भवति कान्तिः। Kādambarī. स्त्रीरत्नम्—जातौ जातौ यदुत्कृष्टं तद्रत्नमिति कथ्यते । II.10.1—प्रत्यादेशः—Repudiation (cf. प्रत्यादेशो रूपगर्वितायाः श्रियः, said of Urvaśī, Vikram I). परिकल्पितः सत्त्वस्य (of life) or सत्त्वेन योगः यस्याः सा.

(11) CONSTRUE : अनाघ्रातं पुष्पम्, कररुहैः अलूनं किसलयम्, अनाविद्धं रत्नम्, अनास्वादितरसं नवं मधु, पुण्यानां अखण्डं फलम् इव च अनघं तत् रूपं (वर्तते); विधिः इह (तस्य रूपस्य) कं भोक्तारं समुपस्थास्यति (इति) न जाने । (शिखरिणी)

The maidenly beauty of Śakuntalā is compared to an unsmelt flower, an untouched-by-hand shoot, an unperforated gem, untasted fresh honey, and uninterrupted fruit of meritorious deeds. Naturally such a maiden was a most coveted prize and the King wonders who would be the fortunate winner. Could it be perchance himself ? II. 11. 2—लघु–Quickly. Vidūṣaka means to say that the King should hurry up, or some dirty forester of an ascetic might forestall him. II. 11.5—परवती...,the King says that he would have done what Vidūṣaka wishes him to do, but Śakuntalā was dependent on Kaṇva, and was not a free agent to dispose of herself, and Kaṇva again was away and so he also could not be approached either. II. 11.7—दृष्टिरागः, love as inferred from the glance; has the King seen any signs of love in her glances ?

(12) CONSTRUE : (तया) मयि अभिमुखे (सति) ईक्षितं संहृतम्, अन्यनिमित्तकृतोदयं हसितम्, अतः तया विनयवारितवृत्तिः मदनः न विवृतः न च संवृतः। (द्रुतविलम्बितम्)

The King says that he could not say definitely whether there was दृष्टिराग of Śakuntalā for him, but he had observed the following facts : (1) She desisted from looking at him face to face, (2) she smiled, but showed that the smile had nothing to do with him. So all this showed that her love was neither laid bare nor concealed. Kālidāsa loves to describe contrasts as in the fourth line (cf. शैलाधिराजतनया न ययौ न तस्थौ। Kumāra V. 85). II. 12.1—किं नु खलु..., a happy remark. Vidūṣaka means to say that he was surprised at the King's dissatisfaction with the indications of love. They, as far as he could see, convincingly showed her love for the King. Surely the King did not expect Śakuntalā to sit on his lap to proclaim her love for him at the very first meeting! II. 12. 3—शालीनता, शालाप्रवेशम् अर्हति इति शालीनः (one who is fit to sit in the assembly of learned men) तस्य भावः, courtesy, decorous behaviour.

(13) CONSTRUE : तन्वी कतिचित् एव पदानि गत्वा दर्भाङ्कुरेण चरणः क्षतः इति अकाण्डे स्थिता; विवृत्तवदना हि द्रुमाणां शाखासु असक्तम् अपि वल्कलं विमोचयन्ती आसीत्। (वसन्ततिलका)

The King encouraged by Vidūṣaka's remark describes the final leave-taking incident (this was the व्याज mentioned in the stage-direction at the end of Act I). विवृत्तं वदनं यया सा. अकाण्डे—all of a sudden. II. 13.2—गृहीतं पाथेयं (पथि साधु पाथेयम् provender for the journey) येन सः. Vidūṣaka means to say, in the circumstances mentioned by the King, his advice was that the King should make immediate preparations to go to the hermitage to meet Śakuntalā, and success was certain. So, after all, the King could find, even in a तपोवन, sensual enjoyment. It requires great courage to convert a तपोवन into an उपवन! II. 13.5—ननु भवान् राजा—A king does not require any passport to go any where he liked. Who possibly could obstruct him? II. 13.8—नीवार...,and if any excuse was needed, he could say that he had gone there to recover the King's dues (one sixth of the produce). According to Manu, one sixth or one eighth or one twelfth part of the produce could be claimed by the King (धान्यानामष्टमो भागः

षष्ठो द्वादश एव वा। आददीताथ षड्भागं द्रुमांसमधुसर्पिषाम्। गन्धौषधिरसानां च पुष्पमूलफलस्य च। पत्रशाकतृणानां च चर्मणां वै दलस्य च। मृन्मयानां च भाण्डानां सर्वस्याश्ममयस्य च ॥) II. 13. 10—भागधेयं—Good fortune, while भागधेयः (masculine) means 'tax paid to the king'. It would be better to read अन्यः भागधेयः, a different kind of tax accrues from the foresters. यद्रत्नराशीन्..., a clumsy construction, but the meaning is sufficiently clear. The king receives the portion of तपस् from the hermits, the value of which cannot be measured by ordinary standards.

(14) CONSTRUE : वर्णेभ्यः नृपाणां यत् फलम् उत्तिष्ठति तत् क्षयि; आरण्यकाः हि नः अक्षय्यं तपःषड्भागं ददति। (अनुष्टुभ्)

The sixth portion secured from the people in general (the four वर्णs or castes; there is no doubt that the original division of classes in society was based on colour or वर्ण; the Ṛgveda refers to वर्णs of the Āryas and the Dāsas being different) is of no value as compared to the sixth portion of the तपस् of the hermits, which never perishes and which encourages the king to rule over the kingdom wisely and well. II.14.1— हन्त..., the pupils are glad that the King was 'at home' (we must suppose that the pupils were doubtful whether they would be able to see the King at that time, and so had first inquired whether the King was in; on learning that he could be seen, they cried out हन्त...in joy, for they were sure that the King would grant their request. But if the King had not been found at home, that would have been regarded as an evil omen—प्रथमग्रासे मक्षिकापातः). II. 14.4—प्रतिहार (also) प्रतीहार means both 'a door-keeper' and 'door' II. 14.10—अहो दीप्तिमतोऽपि...वपुषः, generally, an object possessed of great lustre, dazzles one's eyes and creates awe in the observer (cf. तेजोभिरस्य विनिवर्तितदृष्टिपातैर्वाक्यादृते पुनरिव प्रतिवारितोऽस्मि। Mālavikā I; इयमस्य शान्तापि मूर्तिरुत्तप्तकनकावदाता परिस्फुरन्ती सौदामिनीव चक्षुषः प्रतिहन्ति तेजांसि ॥ Kādambarī), but the King's refulgence is an exception to this rule. The same idea is differently expressed by poets to suit different contexts. अथवा... or, this is not to be wondered at, for Duḥṣanta is both a king (hence, possessed of refulgence) and Ṛṣi (hence, possessed of विश्वसनीय and शान्त aspect).

(15) CONSTRUE : अमुना अपि सर्वभोग्ये आश्रमे वसतिः अध्याक्रान्ता, अयम् अपि रक्षायोगात् प्रत्यहं तपः संचिनोति, वशिनः अस्य अपि (पुनः) चारणद्वन्द्वगीतः केवलं राजपूर्वः मुनिः इति पुण्यः शब्दः मुहुः द्यां स्पृशति। (मन्दाक्रान्ता)

This a good verse. The King is as good as a professional मुनि, the only difference is that the King is called राजमुनि, that is all. (1) A मुनि takes his residence in a hermitage which is always open for guests and hospitality is offered to them; the King also has taken to the गृहस्थाश्रम (which Kālidāsa in Raghu V. 10 calls सर्वोपकारक्षम, and which Manu describes as यथा वायुं समाश्रित्य वर्तन्ते सर्वजन्तवः। तथा गृहस्थमाश्रित्य वर्तन्ते सर्व आश्रमाः।...सर्वेषामपि चैतेषां वेदस्मृतिविधानतः। गृहस्थ उच्यते श्रेष्ठः स त्रीनेतान् बिभर्ति हि॥ यथा नदीनदाः सर्वे सागरे यान्ति संस्थितिम्। तथैवाश्रमिणः सर्वे गृहस्थे यान्ति संस्थितिम्॥) which affords enjoyment to all. (2) A मुनि practises austerities every day, following practices of some योग, like हठयोग, भक्तियोग, according to his choice; the King practises a novel kind of योग, the रक्षायोग, and amasses a lot of पुण्य by protecting his subjects. (3) A मुनि is वशिन्, that is, controls his sense-organs; the King also is जितेन्द्रिय, and in addition subjugates his enemies. सर्वभोग्ये with reference to the King might mean 'having all objects of enjoyment available.' चारण is apparently a celestial bard (In the Vikramorvaśīya Act I, Citraratha says that he heard the panegeric of Purūravas from the चारणs), or we may suppose that the जयशब्दs uttered by the चारणs on the earth, reach the heavens. A चारण is thus defined: किङ्किणीवाद्यवेदी च वृतो विकटनर्तकैः। मर्मज्ञः सर्वरागेषु चतुरश्चारणो मतः॥ II. 15.1—बलभिद्—The destroyer or smasher of the demon बल, that is, Indra. बल is taken by some as identical with वृत्र (hence the epithet वृत्रहन् of Indra). वृत्र is usually regarded as representing 'the cloud containing waters,' or draught, so that Indra smiting him causes rain to fall.

(16) CONSTRUE: यत् नगरपरिघप्रांशुबाहुः एकः अयम् उदधिश्यामसीमां कृत्स्नां धरित्रीं भुनक्ति, दैत्यैः बद्धवैराः सुरयुवतयः हि अस्य अधिज्ये धनुषि पौरुहूते वज्रे च विजयम् आशंसन्ते, एतत् चित्रं न। (मन्दाक्रान्ता)

नगरस्य परिघौ इव प्रांशू बाहू यस्य सः, the arms were long and massive like the bolts of a city-gate. उदधयः एव श्यामाः सीमाः यस्याः ताम् (cf. चतुरुदधिमालामेखलाया भुवो भर्ता Kādambarī). पुरुहूत—Lit. invoked by many (पुरुभिः हूतः), an epithet of Indra. The reading सुरसमितिषु सुराः सक्तवैराः shows a deliberate attempt at alliteration, and is preferred by some on the ground that it is not natural that सुरयुवतिs should be described as being inimical to the दैत्यs (सुरs could be the enemies of दैत्यs), and that a reference to the युवतिs

does not look well in the mouth of a hermit-boy. We think that सुरयुवतयः is more likely to be the original reading, because (1) it is liable to be emended into सुराः सुरसमितिषु rather than the other way round, and (2) in Vikramorvaśīya, Kālidāsa has described the outrage by the Daityas on सुरयुवतिs, to which incident a reference is intended here by the poet. The King's bow and the वज्र of Indra are put here on the same level. II. 16 3 —फलान्युपहरतः—This is in accordance with the precept, देवो राजा गुरुर्भार्या वैद्यो नक्षत्रपाठकः । रिक्तपाणिर्न गन्तव्यस्तत्र कार्यं न सिध्यति ॥ also रिक्तपाणिस्तु नोपेयाद्राजानं देवतां गुरुम् । II. 16.4—आज्ञापयितुं (used passively) would mean 'to be commanded'. It is likely to be the original reading; आज्ञां श्रोतुमिच्छामि...is a tame emendation. II. 16.5 6—...तेन भवन्तं प्रार्थयन्ते । राजा—किमाज्ञापयन्ति, the King shows his reverence for the hermits by correcting प्रार्थयन्ते into आज्ञापयन्ति—The hermits should *order* the king and not *request* him to do something. The King was their most obedient servant, so to speak. Cf. स भवन्तमनामयप्रश्नपूर्वकमाह । राजा—किमाज्ञापयति in the fifth Act below, नारदः—मघवा...भवन्तमनुशास्ति । राजा—किमाज्ञापयति । Vikram. V. II. 16 8— कतिपयाः रात्रयः यस्मिन् सः कालः, सारथिः द्वितीयः यस्य तेन—The hermits are sure that the King alone would be able to effectively deal with their trouble, and they did not want any large crowd to disturb them either. II. 16.12—The stage-direction सस्मितम् given in some editions does not seem to be in order. If the स्मित has been merely an अपवार्य gesture meant only for the विदूषक, the stage-direction has some meaning, but Raivataka who is addressed by the King would see nothing to laugh at in what has happened.

(17) CONSTRUE: पूर्वेषाम् अनुकारिणि त्वयि इदं युक्तरूपम् (अस्ति); पौरवाः आपन्नाभयसत्रेषु दीक्षिताः खलु । (अनुष्टुभ्)

The hermits are naturally pleased at the readiness with which the King consented to help them and remark that the descendants of Puru had always been noted for helping the distressed; in fact, they regarded it as a holy rite. आपन्नानाम् अभयानि एव सत्राणि तेषु दीक्षिताः (consecrated, दीक्षा संजाता एषां ते, 'तदस्य संजातम्' इति, तारकादिभ्यः इतच्). II. 17.1—आगत एव the Past. Part. shows immediate future. Cf. Marāṭhī हा मी आलोंच. II. 17.5—परिवाहः—Over-flow. Vidūṣaka means to say that he had 'gallons' of कुतूहल (spoken of as water) first, but now not a drop remained. For, if he wanted to see Śakuntalā, he would perforce have to

go to the hermitage infested with Rākṣasas. So he would rather follow the 'safety first' principle. II.17.7—The King's assurance that Vidūṣaka would be always with him, satisfies Vidūṣaka who has complete confidence in the King's ability to protect him. There is the reading चक्ररक्षीभूतोऽस्मि which means 'I shall be protecting the wheel of your chariot.' (The Rāmāyaṇa describes Kaikeyī as saving Daśaratha by looking after the wheel). Vidūṣaka says in a spirit of bravado that he also would be protecting the King, and so they would be mutually helping each other ! II. 17. 11—अम्वाभिः, the plural is honorific. II. 17. 13— ननु (why then ?) implies that the messenger ought to have been introduced immediately. II. 17. 19—निर्वृत्तपारणः— पारणा is the feast marking the conclusion of a fast (cf. उपस्थिता शोणितपारणा मे । Raghu II). Duḥṣanta's mother had been observing some fast, and it was to be ceremoniously broken on the 4th day, counting from that day. So she wants the son to be present at that time. The other reading पुत्रपिण्डपालन gives the name and the purpose of the उपवास undertaken by the Queen-mother. It was to ensure that sacrificial offerings to her son should be forthcoming at the Śrāddhas (which is possible only if Duḥṣanta had a son ; so far Duḥṣanta was childless, hence the mother's fast). This considerably makes matters clear, but it is on that very account that the reading appears suspicious. Again, a व्रत called पुत्र पिण्डपालन is not to be found in the list of various व्रतs in the Purāṇas. Scme suggest that the reference may be to the सावित्रीव्रत (which involves a three-day fast), but it cannot be meant here as that व्रत is observed only by ladies with husband living, to ensure long life for the husband and is not concerned with the son in any way. II. 17.25—त्रिशङ्कुरिव...., the King was in a fix. On the one hand, his presence was required at the hermitage to drive away the राक्षसs; on the other, he was wanted by his mother at the capital at the same time. The commands of the hermits and the mother, were equally inviolable. So Vidūṣaka suggests ludicrously that the King should just stand in the middle, doing nothing like त्रिशङ्कु. The story of Triśaṅku is briefly as follows:—Triśaṅku, father of Hariścandra expressed his desire to his preceptor Vasiṣṭha to go to heaven in his mortal body itself. Vasiṣṭha refused to

help him in this unheard-of-venture; Triśaṅku then approached Vasiṣṭha's sons who, far from helping him, cursed him to be a Cāṇḍāla. Triśaṅku approached Viśvāmitra who, finding that the gods would not admit him to heaven though taken there by his power, started creating a new heaven, stars etc. A compromise was then effected and Triśaṅku was allowed to remain as a star midway between the earth and heaven. त्रिशङ्कु was so called, because he had three शङ्कुs or crimes to his discredit. Vide पितुश्चापरितोषेण गुरोर्दोग्ध्रीवधेन च । अप्रोक्षितोपयोगाच्च त्रिविधस्ते व्यतिक्रमः ॥ एवं त्रीण्यस्य शङ्कूनि तानि दृष्ट्वा महातपाः। त्रिशङ्कुरिति होवाच त्रिशङ्कुरिति सः स्मृतः॥ Harivaṁśa XII. 18.19.

(18) CONSTRUE : कृत्ययोः भिन्नदेशत्वात् मे मनः, पुरः शैले प्रतिहतं स्रोतोवहः स्रोतः यथा, द्वैधीभवति । (अनुष्टुभ्)

स्रोतोवहः (नद्याः) स्रोतः suggests a big stream or current; a small current is likely to turn back from an obstacle on the way. Kālidāsa makes use of this idea in his Vikram also (नद्या इव प्रवाहः विषमशिलासंकटस्खलितवेगः...III. 8). II 18. 1—त्वं..., The King finds a way out of the difficulty. His mother regarded Vidūṣaka almost like a son, so Vidūṣaka could easily act as a deputy for him at the capital (Vidūṣaka could not have acted for him at the hermitage!). II. 18. 3-6—ननु... Vidūṣaka wants to make sure that the King had not proposed that arrangement, because Vidūṣaka was afraid of the राक्षसs. The King knew that Vidūṣaka was a राक्षसभीरु, but humours him by remarking with a smile कथमेतद्भवति संभाव्यते 'Vidūṣaka, and fear of the राक्षसs! How could they be ever found together?'. महाब्राह्मण—A great Brāhmaṇa, used to humour the विदूषक. The expression really means a चाण्डाल, but that meaning does not seem to have been associated with महाब्राह्मण in Kālidāsa's times. The word महत् used as a prefix to certain words gives a bad meaning (शङ्खे तैले तथा मांसे वैद्ये ज्योतिषिके द्विजे । यात्रायां पथि निद्रायां महच्छब्दो न दीयते ॥), thus महामांस = Human flesh, महावैद्य = God of Death, महानिद्रा = Death, महायात्रा = Funeral procession etc. II. 18. 11—युवराजः, the heir-apparent. This also suggests that Duḥṣanta had no son (his brother would succeed him to the throne in case he died childless).

(19) CONSTRUE : वयं क्व ? परोक्षमन्मथः मृगशावैः समम् एधितः जनः क्व ? (हे) सखे, परिहासविजल्पितं वचः परमार्थेन न गृह्यताम् । (वैतालीयम्)

The King, knowing full well the garrulous nature of Vidūṣaka asks him to forget every thing what he had said

about the hermit-girl as it was all a joke. But this precaution itself adds to his misery as would be seen in Act VI. Vidūṣaka takes the King at his word and keeps mum over the whole affair.

ACT III

We know from the short Prelude scene, where, a pupil of Kaṇva takes part, that the sacrificial rite has been going on unimpeded, thanks to the presence of king Duḥṣanta and that Śakuntalā has been seriously indisposed.

The interval between the second Act and this Prelude to the third Act is about a fortnight.

III. 0.1—यजमान is of course कण्व, even though he was absent during the performance of the rite. III. 0.2—कुशानादाय–This stage-direction is incorporated by some in the preceding ततः प्रविशति etc. If it were the intention of the poet to show that the pupil had already collected *Kuśa* grass in his hand, before his entry on the stage, he would have rather said कुशहस्तः. Our arrangement is more natural, so that the pupil makes his entry and for a minute or so moves about the stage, gesticulating the collection of the *Kuśa* grass, before he makes his speech. प्रविष्टः एव प्रविष्टमात्रः तस्मिन्.

(1) CONSTRUE : बाणसन्धाने का कथा ? सः हि दूरतः धनुषः हुङ्कारेण इव, ज्याशब्देन एव विघ्नान् अपोहति । (अनुष्टुभ्)

There was no necessity for the King to shoot his arrow, the mere twang of the bow-string, as it was made ready for the fixing of the arrow upon it, did the work of dispelling the evil spirits who dared not come near the sacrificial precincts at all. They ran away, even while far off from the sacrificial pandal. The ज्याशब्द is said to be the *Hum* sound (showing defiance) of the bow which is thus implicitly compared to रुद्रs (who are हुङ्कारशब्दs). III. 1. 1—The ऋत्विक्s are four (or as many as sixteen according to the magnitude of the sacrifice): होतृ, उद्गातृ, अध्वर्यु (who are respectively experts in Ṛgveda, Sāmaveda and Yajurveda) and Brahman (who supervises the ritual in a general manner). III. 1. 2—आकाशे (for definition see Appendix A)–This stage-direction is used, when a character on the stage is

supposed to carry on conversation with a character outside the stage, and repeats the answers supposed to be heard by it for the benefit of the audience, preceded by किं ब्रवीषि. This device is intended to do away with the introduction of a new character, for the sake of economy. उशीर (Marāṭhī वाळा), मृणाल, and नलिनीपत्र are well-known cooling appliances referred to in Sanskrit literature, for the purpose of allaying love-fever. III. 1.3—आतपलङ्घन—Sun-stroke. That was the general impression about Śakuntalā's indisposition. III. 1. 5—विताने (in the sacrifice) भवं वैतानिकम्; this is another reading in place of शान्त्युदकम्. The वैतानिक (or पूजा) water is even now considered by the orthodox Hindus to possess healing powers. विष्कम्भक (see Appendix A) is the Prelude, put in the beginning of an Act, where characters speaking Sanskrit (when it is called शुद्धविष्कम्भक) or characters speaking Sanskrit and Prakrit (when it is called मिश्रविष्कम्भक) take part. As it is impossible for a dramatist to depict on the stage all the incidents and events in the plot, the Prelude indicates to the audience what has happened between two Acts, and also what is going to happen in the future. A विष्कम्भक can come at the beginning of the 1st Act, after the प्रस्तावना.

The Main Scene

[The King has been living all the while in the hermitage, pining for Śakuntalā, though he has not been remiss in his duty of guarding the sacrifice. Śakuntalā is also in the same predicament. The King happens to come near the bower where Śakuntalā was being nursed by Anasūyā and Priyaṁvadā. The two friends knowing the real cause of Śakuntalā's illness, persuade her to write a love-letter to Duḥṣanta, which Priyaṁvadā was to take to the King, concealed among the flowers. The King over-hears all this and is glad at Śakuntalā's confession of her love for him. The King makes his appearance on the scene and Śakuntalā's friends, satisfied that the King really loved Śakuntalā with honourable intentions, leave the lovers together under some pretext. The King desires that Śakuntalā should marry him without any formal consent of Kaṇva, by the Gāndharva form of marriage, and is about to kiss her when Gautamī comes upon the scene, to inquire after the health of Śakuntalā. The lovers take leave of each other and the King

is called to guard the evening rites which were likely to be disturbed by evil spirits.]

III. 1. 7— कामयमानस्य (of a love-sick person) अवस्था इव अवस्था यस्य सः.

(2) CONSTRUE : (अहं) तपसः वीर्यं जाने, सा बाला परवती (अस्ति) इति मे विदितम्, तथापि इदं हृदयं ततः निवर्तयितुं न अलम् अस्मि । (आर्या)

The King says that he is unable to withdraw his heart from Śakuntalā, though he knows that Śakuntalā is wholly dependent upon Kaṇva and any attempt to violate her would bring upon him dire punishment from the तपोधन कण्व (It is a case of what we say in Marāṭhī कळतें, पण वळत नाहीं). The reading न च निम्नादिव ... (my heart does not turn back from her, like water from a slope) contains a poetic idea, but it would be better to have the same agent अहं for the actions in the two halves of the verse, rather than have अहं जाने in the first line, and हृदयं निवर्तते in the second line, so that the contrast is brought home clearly III. 2. 1—कुतश्च..., cf. क्व रुजा हृदयप्रमाथिनी क्व च ते विश्वसनीयमायुधम् । मृदु तीक्ष्णतरं यदुच्यते तदिदं मन्मथ दृश्यते त्वयि ॥ Mālavikā III. 2. मदन is called कुसुमबाण (also पञ्चबाण, the arrows being अरविन्दमशोकं च चूतं च नवमल्लिका । नीलोत्पलं च पञ्चैते पञ्चबाणस्य सायकाः ॥) because flowers are his arrows. The arrows are also called संमोहनोन्मादनौ च शोषणस्तापनस्तथा स्तम्भनश्चेति कामस्य पञ्च बाणाः प्रकीर्तिताः॥ (apparently referring to the effect produced on the lover by the different flower-shafts.) (The following also have the honour of being Madana's arrows according to various authorities, बन्धूक, मधूक, नीलनलिन, तिलप्रसून, कुन्द, केतक, सिन्दुवार, अतिमुक्त, मदयन्तिका; also मलयानिल, कोकिलकूजित, विचकिलामोद and मधु.)

(3) CONSTRUE : नूनं त्वयि हरकोपवह्निः, अम्बुराशौ और्वः इव, अद्यापि ज्वलति; अन्यथा (हे) मन्मथ, भस्मावशेषः त्वं मद्विधानाम् एवम् उष्णः कथं (भवसि) । (उपजातिः)

Śiva burnt Madana to ashes, when Madana, under Indra's direction, tried to make him fall in love with Pārvatī as the gods were told that only the son of Śiva and Pārvatī would free them from the tyranny of the Asura Tāraka (cf. क्रोधं प्रभो संहर संहरेति यावद्गिरः खे मरुतां चरन्ति । तावत्स वह्निर्भवनेत्रजन्मा भस्मावशेषं मदनं चकार ॥ Kumāra III.72). Madana came to be known as अनङ्ग from that time

और्व was born of the thigh (ऊरु) where the foetus was hidden by his mother, when the sons of Kārtavīrya killed even the children in the womb, to make the race of Bhṛgu extinct. Aurva looked fiercely at the Kārtavīryas with a flame that threatened to burn the whole world. Aurva was persuaded to throw it into the ocean, where it still exists in the form of वडवानल (the submarine fire, which by partly consuming the ever-growing waters of the ocean keeps them within bounds). According to another version, और्व was the son (created out of the thigh) by the sage उर्व. मन्मथ –An epithet of Madana (मतः मथः which destroys all thinking, love makes a person incapable of listening to reason; यस्मात् प्रमथ्य चेतस्त्वं जातोऽस्माकं तथा विधेः । तस्मान्मन्मथनाम्ना त्वं लोके ख्यातो भविष्यसि ॥ Kālikā-purāṇa). The King argues as follows:–One who is भस्मावशेष ought to be really harmless, but Madana torments me, he is not pleasing or शीतल. Whence could he have got उष्णत्व ? Possibly the extremely hot flame from the third eye of Śiva, that brought about his end, still persisted in some measure in his remains –the ashes; and like the sub-marine fire consuming the ocean-waters, itself remaining concealed, it torments the lovers ! III. 3. 1— भगवन्... सार्थः, the King modifies his opinion about Madana. In verse 3, he stated that Madana was not really to blame. if lovers are tormented, for that was due to the हरकोपवह्नि. Now he says that it is not possible to absolve Madana from all blame in the matter. Madana and the Moon as well— both are rogues who deceive the lovers who are misled by their gentle appearances !

(4) CONSTRUE : तव कुसुमशरत्वम्, इन्दोः शीतरश्मित्वम्, इदं द्वयं मद्विधेषु अयथार्थं दृश्यते; इन्दुः हिमगर्भैः मयूखैः अग्निं विसृजति, त्वम् अपि कुसुमबाणान् वज्रसारीकरोषि । (मालिनी)

वज्रस्य इव सारः येषां ते वज्रसाराः, then the च्वि-form. The moon is called शीतरश्मि, but to a lover (separated from his beloved) the moon appears to emit flames of fire ; similarly the flower-arrows seem to possess adamantine strength and cause a lot of damage. It is generally held that out of the verses 3 and 4, one must be an interpolation, for Kālidāsa would not have an idea repeated or have the same person or object addressed twice. We are not convinced by this argument. It would be seen that the two verses do not contain the same thought, and they exactly reflect the changing mood of the speaker. In his Vikramorvaśīya

Act IV, the state of a mad lover is described at length; here a more sober lover is presented, but it would be too much to look at the passages merely from the strictest logical view-point.

(5) CONSTRUE : यदि मदिरायतनयनां ताम् अधिकृत्य प्रहरति इति अनिशम् अपि मनसः रुजम् आवहन् मकरकेतुः मे अभिमतः (भवति)। (आर्या)

मदिरे (intoxicating, bewitching, trembling; or, attractive like मदिरा) आयते च नयने यस्याः ताम्.: मकरकेतुः, an epithet of मदन, one who has मकर (a fish) on his banner. The King had blamed Madana in the last verse, for practising duplicity and misleading lovers. Here he says that he does not mind being tormented by Madana day and night ; he would be prepared to forgive him and to regard him even as his dear friend, if Madana were to trouble Śakuntalā as well. This is undoubtedly the meaning, and, uncharitable though it might seem, that is exactly the thought in the mind of lovers, viz. if suffering was to be the lot, it must be the lot of both the parties ! तामधिकृत्य प्रहरति is equal to तस्यां प्रहरति. It does not mean तामधिकृत्य मयि प्रहरति; for that is beyond doubt and requires no confirmation (and यदि would be redundant). We think that the verse is not an interpolation, and serves a definite purpose here. III. 5. 1—संस्थित—Finished. सदस्यैरनुज्ञातः—The King thinks of recreation only when he is permitted by the priests to relax, as his services were not required for the time being. III. 5. 5—प्रकृष्टः वातः यत्र प्रवातः अत एव सुभगः, charming on account of fine breeze.

(6) CONSTRUE : अरविन्दसुरभिः मालिनीतरङ्गाणां कणवाही पवनः अनङ्गतप्तैः अङ्गैः अविरलम् आलिङ्गितुं शक्यम् । (आर्या)

पवनः आलिङ्गितुं शक्यम् appears to be a mixture of two correct constructions, पवनः आलिङ्गितुं शक्यः, and पवनम् आलिङ्गितुं शक्यम्. 'शक्यमिति रूपं विलिङ्गवचनस्यापि कर्माभिधायां सामान्योपक्रमात्' इति वामनः, that is, शक्यं is to be used irrespective of gender or number of the thing referred to; thus शक्यं श्वमांसादिभिरपि क्षुत प्रतिहन्तुम् (where there is विरुद्धलिङ्ग), शक्यं चानेन शालिमांसादीन्यपि व्रतयितुम् (where there is विरुद्धवचन), and शक्यं कराः (where there is विरुद्धलिङ्ग and also विरुद्धवचन). शक्यम् is used here in the sense of 'proper'.

(7) CONSTRUE : अस्य (लतामण्डपस्य) पाण्डुसिकते द्वारे पुरस्तात् अभ्युन्नता, जघनगौरवात् पश्चात् अवगाढा अभिनवा पदपङ्क्तिः दृश्यते। (आर्या)

The पदपाङ्क्ति was depressed behind owing to जघनगौरव which is a sign of feminine beauty. Cf. पद्भ्यां स्पृशेद्वसुमती यदि सा सुगात्री मेघाभिवृष्टसिकतासु वनस्थलीषु । पश्चान्नता गुरुनितम्बतया ततोऽस्या दृश्येत चारुपद-पङ्क्तिरलक्तकाङ्का ॥ Vikram IV. 66. III. 7.2—नेत्रनिर्वाणम्—निर्वाणम्, highest pleasure or bliss. According to the Buddhists, it means 'the annihilation of all desires', 'extinction into the void' which is their idea of Mokṣa or salvation. III. 7 2—शिलापट्टम्—शी with अधि governs the accusative. III. 7.8—किं वीजयतो मां सख्यौ—Śakuntalā was asked whether the lotus-breeze comforted her. Her answer was 'Are you fanning me?' This shows how miserable Śakuntalā's plight had become. She was not aware of being fanned even, much less was she in a position to state whether the fanning did her any good or not. III. 7. 11—यथा मे मनसि वर्तते—I think that her indisposition is due to her love for me.

(8) CONSTRUE : प्रियायाः स्तनन्यस्तोशीरं शिथिलितमृणालैकवलयं सावाधम् इदं वपुः तत् अपि कमनीयम् (दृश्यते); कामं मनसिजनिदाघप्रसरयोः तापः समः (अस्ति); युवतिषु ग्रीष्मस्य तु एवं सुभगम् अपराद्धं न । (शिखरिणी)

स्तनयोः न्यस्तम् उशीरं यस्मिन्, शिथिलितं मृणालनिर्मितम् एकं वलयं यस्मिन्. Śakuntalā had worn only bracelets of lotus-fibres, for cooling purposes, other bracelets being too heavy for her emaciated bodily frame. मृणालैकवलयम्- एक here probably means 'मुख्य' and not 'one.' In any case there ought to have been two वलयs at least, one on each hand. The King means to say that the general effect on the body of a beautiful woman, of sun-stroke and love-stroke, is the same. But the suffering due to love-stroke somehow seems to add to the loveliness of women, which is certainly not the case with suffering due to sun-stroke. III. 8.15—इतिहास is equal to इति + ह + आस, so it happened, history including legend and mythology. III. 8.16—विकारं...a proverbial saying; it is no use prescribing remedies, till the disease is first properly diagnosed. III. 8.18—अनसूया— Anasūyā also seems to infer the same way I did, viz. Śakuntalā's torment is due to love. The additional passage न हि स्वाभिप्रायेण मे दर्शनम् (I did not interpret according to my own reading of the situation.) seems to have been added to make the previous sentence clearer. The King means to say that people could have found fault with his तर्क, because he was not an impartial observer in the matter ; he was therefore glad to find that others also had come to the same

conclusion independently. III. 8.24—परिहीयसे अङ्गैः—You are being abandoned by the limbs, i. e. you are being reduced. लावण्य is thus defined:—मुक्ताफलेषु च्छायायास्तरलत्वमिवान्तरा। प्रतिभाति यदङ्गेषु तल्लावण्यमिहोच्यते ॥ III. 8.26—अवितथ—True, not वितथ (false, which is not तथा, which does not tally with the original). विगतं तथा यस्मात्, वितथम्, न वितथम् अवितथम्.

(9) CONSTRUE : आननं क्षामक्षामकपोलम् (अस्ति), उरः काठिन्यमुक्तस्तनम (अस्ति), मध्यः क्लान्ततरः (अस्ति), अंसौ प्रकामविनतौ (स्तः), छविः पाण्डुरा (अस्ति); मदनक्लिष्टा इयं पत्राणां शोषणेन मरुता स्पृष्टा माधवी लता इव शोच्या च प्रियदर्शना च आलक्ष्यते। (शार्दूलविक्रीडितम्)

क्षामक्षाम=अतिशयेन क्षाम; the repetition shows excess. क्लान्ततरः, the comparative termination तर also shows excess. काठिन्येन मुक्तौ स्तनौ यस्मिन् तत्. III. 9.4—संविभक्त...cf. 'Social sorrow loses half its pain' (Dr. Johnson). आवेदय ममात्मीयं पुत्र दुःखं सुदुःसहम्। मयि संक्रान्तमेतत्ते येन सह्यं भविष्यति। Nāgānanda V. Happiness shared with others increases, grief shared with others loses its intensity.

(10) CONSTRUE : समदुःखसुखेन जनेन पृष्टा इयं बाला आधिहेतुं मनोगतं न वक्ष्यति (इति) न; अनया बहुशः निवृत्य सतृष्णं दृष्टः अपि अत्रान्तरे श्रवणकातरतां गतः अस्मि। (वसन्ततिलका)

न वक्ष्यति इति न=वक्ष्यत्येव. Two negatives make one emphatic affirmative. The King means to say that Śakuntalā was bound to give vent to her inmost thoughts, when asked by her bosom friends; he had every reason to hope that her answer would be she loved him, but he does feel nervous all the same as to what she would *actually* say. Such nervousness is quite natural and is experienced by every one some time or other. श्रवणे कातरताम्. The expression समदुःखसुख is used in Raghu VIII, समदुःखसुखः सखीजनः प्रतिपच्चन्द्रनिभोऽयमात्मजः।

(11) CONSTRUE : तपात्यये जीवलोकस्य अभ्रश्यामः दिवसः इव, स्मरः एव (मे) तापहेतुः, सः एव मे निर्वापयिता जातः। (आर्या)

At the end of summer, the sky is overcast with clouds and so the days are very warm, sultry and are तापहेतु, but when the clouds send forth showers of rain, the ताप is removed. The same cloudy day thus causes the ताप and also removes it. Similarly, the King was suffering on account of love, but on

hearing the confession of her love from Śakuntalā's own lips, love completely removed his torment. तपस्य (ग्रीष्मस्य) अत्यये. The reading अर्धश्याम is taken to mean अपरार्धे श्यामः, in the fore-noon the days are free from clouds and very warm ; in the after-noon there are clouds in tbe sky which lessen the heat. There is no doubt that अभ्रश्याम is the genuine reading as Kālidāsa uses the expression elsewhere, मनो जह्रुर्निदाघान्ते श्यामाभ्रा दिवसा इव। Raghu X. 83, नववारिधरोदयादहोभिर्भवितव्यं च निरातपत्वरम्यैः। Vikram IV. 10. The figure of speech is विरोधाभास as the same स्मर is said to be both तापहेतुः and तापस्य निर्वापयिता. III. 11.3—सिञ्चतं म उदकम्—उदक is the तिलोदक which is a funeral offering. Śakuntalā means to say that if they did not succeed in making the King accept her, she would soon die. The reading where तिलोदकम् is directly mentioned, seems to be an emendation. The reading अन्यथा स्मरतम मां is also a good one, meaning 'otherwise, you will have to simply remember me,' I shall soon be dead and स्मर्तव्यशेष. III. 11.5—विमर्शं छिनत्ति इति, in the face of this clear-cut statement there can be no doubt about the matter, whether she loves me, or whether she would prefer to abide by the directions of her elders etc. III. 11. 8—दूरं गतः मन्मथः यस्याः सा. Priyaṁvadā means to say that taking into consideration all facts, they have no alternative but to commend Śakuntalā's choice. III. 11.12-13—दिष्ट्या...You are fortunate in your choice, but luck has not much to do in the matter. A great river is bound to mingle with the ocean ; a beautiful woman like Śakuntalā could, in the nature of things, be attracted only by a worthy man. III. 11.15—क्व इदानीं ... Priyaṁvadā says this apparently to suggest that Duḥṣanta also should be congratulated upon having secured a worthy mate. Only a mango-tree deserves to have the अतिमुक्त creeper entwining it. Some editions give this speech also to the previous speaker (who is Priyaṁvadā and not Anasūyā). In view of the fact that the King also has a remark to make on this point, it appears that the poet did intend to distribute the three sentences among the three, Anasūyā, Priyaṁvadā and the King. The serious Anasūyā sets the ball rolling, the impulsive Priyaṁvadā butts in with her comment and the King winds up with his own remark. III. 11.16—विशाखे, the two stars (in the विशाखा constellation) correspond to the two friends and शशाङ्कलेखा to Śakuntalā. The King means to say

that it was not surprising that the two friends of Śakuntalā should be endorsing her decision, just as the two stars in the 16th (विशाखा) mansion naturally follow the moon's digit. The expression शशाङ्कलेखा instead of शशाङ्क is used to correspond with शकुन्तला. शशाङ्क—The moon having the mark of hare (in the form of spots) upon his form. The following verse gives the poetical notions about the spots on the moon, अङ्कं केऽपि शशाङ्किरे जलनिधेः पङ्कं परे मेनिरे सारङ्गं कतिचिच्च संजगदिरे भूच्छायमैच्छन्परे। इन्दौ यद्दलितेन्द्रनीलशकलश्यामं दरीदृश्यते तत्सान्द्रं निशि पीतमन्धतमसं कुक्षिस्थमाचक्ष्महे ॥ Sir M. Williams is wrong in taking विशाखे as referring to Śakuntalā and शशाङ्कलेखा to the King (शशाङ्क may refer to the King and शशाङ्कलेखा to Śakuntalā). Cf. एष चित्रलेखाद्वितीयामुर्वशीं गृहीत्वा विशाखासहित इव चन्द्र उपस्थितो राजर्षिः । Vikram I. III. 11.20—निभृतमिति... Anasūyā had said that a remedy had to be found out which could be put into operation *quickly* and *secretly*. The shrewd Priyaṁvadā replies that it was easy to find a quick remedy, for the King was undoubtedly in love with Śakuntalā, and he would be only too glad to meet Śakuntalā. The real problem was how to bring about such a meeting secretly. That required considerable thought.

(12) CONSTRUE : निशि निशि भुजन्यस्तापाङ्गप्रसारिभिः अन्तस्तापात् अशिशिरैः अश्रुभिः विवर्णमणीकृतम् इदं कनकवलयं स्रस्तं स्रस्तं (सत्) मणिबन्धनात् अनभिलुलितज्याघाताङ्कं मुहुः मया प्रतिसार्यते । (हरिणी)

भुजे न्यस्तात् अपाङ्गात् प्रसारिभिः; विगतः वर्णः येषां ते विवर्णाः मणयः यत्र तत् विवर्णमणि, अविवर्णमणि विवर्णमणि संपादितं विवर्णमणीकृतम्; न आभिलुलितः ज्यायाः घातस्य अङ्कः यस्मिन् कर्मणि यथा तथा. Some commentators suppose (without any authority) that the King used to pass his night in a sitting posture with his head resting upon the palm of the left hand. They have no proper idea about the place where the कनकवलय is put on. We explain the idea in the verse as follows:– The golden bracelet is worn on the प्रकोष्ठ (cf. कनकवलयभ्रंशरिक्तप्रकोष्ठः Megha I. 3) between the elbow and the wrist. It was sitting tightly there before. But now the King had become emaciated with the result that it was slipping down again and again towards the wrist which also had grown very thin. Normally, when the bracelet came down to the wrist, it would clash against the scars caused by the contact with the bow-string (when the arrows are shot) but now, the wrist having a smaller circum–

ference, the bracelet passed to and fro over the wrist without in any way being inconvenienced by the scars. When one sleeps with the hand as the pillow, the अपाङ्ग rests on the hand and the hot tears from the eyes dim the gems in the bracelet. III. 12.2—मदनसूचकः लेखः मदनलेखः, सुमनोभिः (सुमनस्, a flower) गोपितम् देवताप्रसाद-प्रसाद is the निर्माल्य, the flowers offered to the deity the previous day and taken off from the idol, when a fresh worship is performed. This निर्माल्य is valued much as a gift. The reading शेषा-means the same (तथेति शेषामिव भर्तुराज्ञामादाय मूर्ध्ना मदनः प्रतस्थे । Kumāra III), प्रसाददत्ता माला. III. 12.6—किं नियोगो वां ..., shall I ever question your directions ? I am agreeable to your proposal. III. 12.9—ललितपदवन्धनम्—Urvaśī's letter is described by Purūravas as follows:— तुल्यानुरागपिशुनं ललितार्थबन्धं पत्रे निवेशितमुदाहरणं प्रियायाः । Vikram II.

(13) CONSTRUE : (हे) भीरु, यतः अवधीरणां विशङ्कसे सः अयं ते संगमोत्सुकः तिष्ठति; (श्रियः) प्रार्थयिता श्रियं लभेत वा, न (लभेत) वा; (श्रिया) ईप्सितः श्रिया: दुरापः कथं भवेत् । (वंशस्थविलम्)

One can understand that a person even ardently trying for and deserving to have श्री, may or may not succeed in his attempt; but it is simply unthinkable to believe that श्री would not secure some one *she* wants to have. Cf. न रत्नमन्विष्यति मृग्यते हि तत् । Kumāra V. 45. The additional verse अयं स यस्मात्...तत् is a palpable interpolation. It makes use of the above expression from the Kumārasambhava and simply repeats the idea in our verse. III. 13.2—आत्मगुणावमानिनि, you are unnecessarily underestimating your qualities and are afraid of अवधीरणा. No one would be foolish enough to deny to himself the beautiful autumnal moon-light. The King would simply jump with joy when he receives your love-letter.

(14) CONSTRUE : पदानि रचयन्त्याः अस्याः उन्नमितैकभ्रूलतम् आननं कण्टकितेन कपोलेन मयि अनुरागं प्रथयति । (आर्या)

उन्नमिता एका भ्रूलता यस्मिन् तत्– This is a pose taken when you are seriously thinking about something. कण्टकित is रोमाञ्चित. The horripilation is caused by excessive emotion or close contact (Cf. यदयं रथसंक्षोभादंसेनांसो रथोपमश्रोण्याः । स्पृष्टः सरोमविक्रियमङ्कुरितं मनसिजेनेव ॥ Vikram I). The King could not have been so near Śakuntalā as to have noticed the रोमाञ्च on her cheek, even though he might

have been looking at her with a lover's keen eyes! III. 14.5—शुकोदरसुकुमारे–An apt उपमान in the mouth of a forest-girl. शुकस्य उदरवत् सुकुमारे.

(15) CONSTRUE : (हे) निर्घृण! तव हृदयं न जाने; कामः पुनः त्वयि युक्त-मनोरथानि मम अङ्गानि दिवा अपि रात्रिम् अपि बलीयः तपति। (गीतिः)

The reading वृत्तमनोरथायाः (going with मम) is simpler and an obvious emendation by one who could not understand how limbs could have any मनोरथs. Rāghavabhaṭṭa comments as follows :—अथ च त्वयि विषये वृत्ता जाता मनोरथा येषां तानि। आलिङ्गनं भुजयो-र्मनोरथः, त्वत्कान्तिनिर्झरप्रवाहपानं तु चक्षुषोः, त्वद्वचनामृतसरसीनिमज्जनं च श्रवणयोः, त्वन्मुखसरोजश्वासाघ्राणं नसोः, शशाङ्ककोमलत्वादङ्कारोहणं नितम्बस्य, त्वत्करतलमेलनं कुचयोरित्यादि—It is doubtful whether all this is intended by the poet, to be read in the simple verse.

(16) CONSTRUE : (हे) तनुगात्रि, मदनः त्वां तपति; मां पुनः अनिशं दहति एव; हि दिवसः यथा शशाङ्कं ग्लपयति तथा कुमुद्वतीं न (ग्लपयति)। (आर्या)

The King points out that his case is far more pitiable than that of Śakuntalā. Madana simply *torments* her; but he *burns* him *day and night*. Even opponents are chivalrous to ladies. The day makes the night-lotus fade away, but blots the moon (the lover of कुमुद्वती) out of existence, as it were. Cf. for a similar complaint by the hero in Vikramorvaśīya II पर्युत्सुकां कथयसि प्रिय-दर्शनां तामार्तं न पश्यसि पुरूरवसं तदर्थे। (the heroine is merely पर्युत्सुक; but the hero is आर्त). III. 16.2—अविलम्बिनो..., the King had presented him-self without delay, and so is described as मनोरथ coming there in person. शकुन्तला desires to get up; it is considered indecorous for a youngster to be reclining or sitting in a slovenly manner in the presence of elders. A wife is expected to show proper regard for her husband, and so Śakuntalā, even though she was very ill, makes an effort to show courtesy as best as she could. The King naturally asks her not to take so much trouble. Cf. for a similar situation (देवी अभ्युत्थातुमिच्छति। राजा–अलमलमुपचारयन्त्रणया। अनुचितनूपुरविरहं नार्हसि तपनीयपीठिकालम्बम्। चरणं रुजापरीतं कलभाषिणि मां च पीडयितुम्॥ Mālavikā IV).

(17) CONSTRUE : संदष्टकुसुमशयनानि आक्रान्तबिसभङ्गसुरभीणि गुरुपरितापानि ते गात्राणि उपचारं न अर्हन्ति। (आर्या)

संदष्टं (sticking close) कुसुमशयनं येषां तानि, the limbs owing to perspiration had the flowers (on which Śakuntalā was lying)

sticking to them. आश्लक्रान्ताः विसभङ्गाः येषु तानि अत एव सुरभीणि (this does not seem to be a significant expression); the other reading आश्लविमर्दितमृणालवलयानि is simpler, and refers to more than one मृणालवलय. उपचारः—Formal behaviour, courtesy. III. 17.6—परिहार्यम्—To be avoided. विवक्षितं..., a shrewd observation. Many a time things not said at the proper time cause a lot of trouble afterwards. It is at the same time true that there are more occasions when one regrets of having spoken than when one had kept quiet. III. 17.8—Priyaṁvadā is arguing her case Portia-like:—It is the duty of kings to help the distressed; Śakuntalā has been distressed on account of love for him, so it is incumbent upon the King now to accept Śakuntalā and thus free her from the distress. III. 17.15—साधारणोऽयं प्रणयः—This request is common to both of us. I also have to request Śakuntalā to accept me and enable me to sustain my life. The expression is used in Vikram II. 16, साधारणोऽयं प्रणयो यतस्व तस्रेन तस्रमयसा घटनाय योग्यम् ॥ (where King Purūravas similarly addresses the companion of the heroine). III. 17. 17—अन्तःपुर..., this is said on purpose in order to draw out a confession from the King about his love. Śakuntalā says that the King's पर्युत्सुकत्व was due to his being separated from the ladies of the harem and not on her account.

(18) CONSTRUE : (हे) हृदयसंनिहिते, यदि (त्वम्) इदं मम अनन्यपरायणं हृदयम् अन्यथा समर्थयसे, (तर्हि) (हे) मदिरेक्षणे, मदनबाणहतः (अहं) पुनः हतः अस्मि। (द्रुतविलम्बितम्)

The King means to say that Śakuntalā's suspicion about him was the most unkindest cut of all. Śakuntalā was always present in his heart, she personally knew full well that his heart was devoted to her alone. If then she chose to accuse him of unsteadiness in love, it was extremely unfair to him. He would feel that he was as it were being beaten twice over: once by Madana, and then again by Śakuntalā! It is cruelty to load a falling man, they say; it is far more cruel to beat a man who has already received a severe beating. III. 18. 3—यथा नौ..., the sagacious Anasūyā points out what was really passing in the mind of Śakuntalā. Kings have many wives, and so it is not unlikely that Duḥṣanta might possibly ignore Śakuntalā; so the King should see to it that she is treated

properly and does not become an object of pity for her kinsmen, on account of ill-treatment at the husband's house. Cf. a similar request by Citralekhā to the King in Vikram III [तद्यथेयं मे प्रियसखी स्वर्गस्य नोत्कण्ठते तथा वयस्येन कर्तव्यम् ।].

(19) CONSTRUE : (मम) परिग्रहबहुत्वे अपि मे कुलस्य द्वे प्रतिष्ठे (स्तः), समुद्ररशना उर्वी च युवयोः इयं सखी च । (अनुष्टुभ्)

Sanskrit poets often describe the earth as the wife of the reigning monarch and the sea as the girdle of the earth. Cf. धारिणीभूतधारिण्योर्भव भर्ता शरच्छतम् । Mālavikā I. 15 ; ननु शब्दपतिः क्षितेरहं त्वयि मे भावनिबन्धना रतिः । Raghu VIII; रत्नानुविद्धार्णवमेखलाया: दिशः सपत्नी भव दक्षिणायाः ॥ Raghu VI; स रत्नाकरमेखलामुर्वीम्- Raghu XV. 1; कलत्रवन्तमात्मानमवरोधे महत्यपि । तया मेने मनस्विन्या लक्ष्म्या च वसुधाधिपः ॥ Raghu I. परिगृह्यते इति परिग्रहः, wife. Read also the well-known verse describing the relation of the earth to the successive generations of kings, आसीन्नाथ पितामही तव मही माता ततोऽनन्तरं संप्रत्येव हि साम्बुराशिरशना जाया जयोद्भूतये । पूर्णे वर्षशते भविष्यति पुनः सैवानवद्या स्नुषा युक्तं नाम समस्तशास्त्रविदुषां लोकेश्वराणामिदम् ॥ समुद्रवसना (having the ocean as her garment. Cf. सागराम्बरा which means ' the earth') is also a good reading, but समुद्ररशना is a more common epithet for the earth. समुद्ररश(स)ना is taken by some to refer to Śakuntalā also, whose रसना tongue is sealed (with a मुद्रा seal), who does not speak. This is quite un-Kālidāsian. राघवभट्ट explains समुद्रवसना (going with Śakuntalā) as follows :— मुदं प्रीतिं राति ददातीति मुद्रम् । मुद्रं च तद्वसनं च मुद्रवसनम् । तेन सह वर्तमानेति सखीविशेषणम् ; he also explains Śakuntalā's being प्रतिष्ठा of the कुल, as महाचक्रवर्तिवंशोत्पादकपुत्रोत्पादात्. All this is very far-fetched. The chief lady of the house is called the कुलप्रतिष्ठा; cf. तामर्चिताभ्यः कुलदेवताभ्यः कुलप्रतिष्ठां प्रणमय्य ...said of Pārvatī, in Kumāra. III. 19.1—निर्वृते स्वः—Both Anasūyā and Priyaṁvadā naturally feel happy at the above categorical declaration by the King which left no room for any doubt. The long passage given in the foot-note is generally regarded as an interpolation; it is also dubbed as being in bad taste, inconsistent etc. We do not think that it deserves to be rejected out-right (A complete English translation of this passage is given at the end of the Notes). We have also included in the text the long passage in the Bengali recension, commencing with verse III. 22 A below, to give the student an opportunity for thinking about the problem himself. We think that it is high time that the tyranny of

Rāghavabhaṭṭa and the Devanāgarī shorter recension, should be ended as early as possible :(see Introduction). Brief comments on the passage in the foot-note are given here:— मेघवाता... Śakuntalā was naturally overjoyed at the King's speech and is thus aptly compared to the pea-hen scorched by the sun's heat, getting relief by the shower of rain. मर्षयतं लोकपालं..., Śakuntalā now regards herself as the wife of the King, and so does not want to directly address him. She asks her friends to apologise to him for their unrestrained talk. It is necessary that Śakuntalā should say something after the most important or epoch-making event in her life had taken place. The Devanāgarī recension makes her say something after her friends are gone. It might be argued that she was too dazed at her great fortune, but this is not convincing. येन तन्मन्त्रितं ..., the friends like to tease Śakuntalā a bit by making her address the King directly and to enjoy her confusion. This is a delightful natural touch. The prose order of the verse uttered by the King is (हे) रम्भोरु, यदि अत्र तव अङ्गसङ्गमृष्ट कुसुमास्तरणे स्वजनत्वात् क्लमापहम् अवकाशम् अनुमन्यसे ततः (अहम्) इमम् अपराधं सहिष्ये। The King wants to be regarded as a स्वजन (so far he was a परजन) and so there should be no objection now to his sitting on the कुसुमास्तरण itself. Up till now he was sitting on the शिलातल (the bed had not occupied the whole of the शिलातल). नन्वेतावन्मात्रेण ...this may possibly be objected to as obscene, but the sprightly Priyaṁvadā (in spite of her declaration that she is not conversant with मदनवृत्तान्त) could have made such a remark on the spur of the moment. अनसूये एष..., this is of course a pretext to leave the King and Śakuntalā together. A similar pretext is made use of in Mālavikā IV, where विदूषक says to बकुलावलिका [बकुलावलिके एष बालाशोकवृक्षस्य पल्लवानि हरिणी लङ्घितुमिच्छति। एहि निवारयाव एनम्], with a view to leaving the King and Mālavikā together.

(20) CONSTRUE : शीतलैः क्लमविनोदिभिः नलिनीदलतालवृन्तैः आर्द्रवातान् संचारयामि किम् ? उत (हे) करभोरु, ते पद्मताम्रौ चरणौ अङ्के निधाय यथासुखं संवाहयामि (किम्) ? (वसन्ततिलका)

शीतल—Pleasing, cool. The reading शीकरैः would go with आर्द्रवातान्. करभः इव (मणिबन्धादाकनिष्ठं करस्य करभो बहिः- अमरः, tapering like the hand from the wrist to the root of the little finger) ऊरू यस्याः सा करभोरूः (ऊरु at the end of a compound, becomes ऊरू, when the first

member is an उपमान; रम्भोरूः is also similarly formed (रम्भा means 'the inmost portion of a plantain tree'). करभोरूः and रम्भोरूः ultimately mean 'a beautiful woman.' The King says that Śakuntalā need not worry herself, because her friends had left her. He would be only too glad to do the service which they had been rendering, such as fanning her or shampooing her feet. पद्मताम्रौ–The reddish colour of the feet indicates beauty or सौकुमार्य. III. 20. 1—न माननीयेषु-दुःषन्त is माननीय. Śakuntalā thinks that Duḥṣanta should not be allowed to serve her, as he deserved to be respected (he was a king, albeit her lover). In any case it was too early to treat him with great familiarity. उत्थाय गन्तुमिच्छति—We must suppose that the actor representing Duḥṣanta approaches Śakuntalā still nearer in order to put into practice his intentions. Śakuntalā afraid of being too familiar with him suddenly gets up and proceeds to get out of the bower. III. 20.3—अपरिनिर्वाणः, not yet ended; it is still very warm outside. समवस्था, pitiable condition.

(21) CONSTRUE : नलिनीदलकल्पितस्तनावरणा (त्वं) कुसुमशयनम् उत्सृज्य परिबाधापेलवैः अङ्गैः आतपे कथं गमिष्यसि। (आर्या)

Read ...... स्तनावरणा for ......स्तनावरणम् in the text. नलिनीदलाभ्यां (or... दलैः) कल्पितं स्तनयोः आवरणं यस्याः सा. The reading नलिनी...वरणम where the expression qualifies कुसुमशयनम् is bad and should be summarily rejected (the meaning would be 'the bed of flowers where the स्तनावरण is furnished by lotus-leaves'). Now this is absurd. What has the स्तनावरण to do with the कुसुमशयन? The qualifying expression is supposed to tell us something about the object qualified. Such is not the case here. The reading adopted in the text, नलिनी...स्तनावरणा, not only gives a good sense but is quite suited to the context. The King is trying to persuade Śakuntalā not to go out, because (1) the day is very warm, (2) her limbs have become delicate, and (3) she has not the bark-garment covering for the breasts (the lotus-leaves had been put on there to keep the body cool), and so is not properly dressed to go out. The last argument, the King thought, would be the most convincing one.

(21A) CONSTRUE : महति औत्सुक्ये अपि दयितप्रार्थनासु प्रतीपाः, व्यतिकर-सुखं काङ्क्षन्त्यः अपि स्वाङ्गदाने कातराः क्षिप्तकालाः कुमार्यः लब्धान्तरत्वात् न खलु मदनेन एव आबाध्यन्ते, (अपि तु) मनसिजम् अपि आबाधन्ते। (मन्दाक्रान्ता)

This is a good verse; it describes how maidens who miss their bus, and do not make the best of the opportunity that has presented itself to them, are not only themselves tortured by Madana, but they torture Madana himself by not allowing him free play. As a piece of criticism of the verse from one who is bent upon regarding the whole passage as an interpolation, could be cited the following objections:—In the fourth line मदनमपि (in place of मनसिजमपि) ought to have been used to keep up the symmetry, अपि तु also should have been there and काङ्क्षन्त्यः in the second line is a repetition of महति औत्सुक्ये in the first line etc. All such objections have not much weight. Rāghavabhaṭṭa, for the matter of that, has pointed out various similar faults in many well-known verses of Kālidāsa and proposed his own emendations also. The main idea in the verse is striking enough to make such criticism ineffective. III. 21A.4—पौरव...रक्ष विनयम् and (the reading) रक्ष अविनयम्, both ultimately mean the same thing. रक्ष विनयम्—guard decorum, behave properly, do not try to become too familiar with me. रक्ष अविनयम् (रक्ष् would mean here 'to guard against'). Guard yourself against, that is, avoid doing something indecorous. पौरव is significant; a descendant of पुरु should not do something which would tarnish the fair name of his illustrious ancestor. मदनसंतप्तापि...,(in the foot-note)- Śakuntalā here begs the King to help her to preserve decorous conduct in their case; she herself is so far gone in love that she would not be able to control herself; so it is for the King, one belonging to the sterner sex, to keep up decorum. III. 21A.5—विदितः धर्मः येन सः विदितधर्मा (धर्म is changed to धर्मन् at the end of a Bahuvrīhi compound, when preceded by a single member, according to धर्मादनिच् केवलात्); Kaṇva would not object to marriage by the Gāndharva form, which does not require his consent.

(22) CONSTRUE : बह्व्यः राजर्षिकन्यकाः गान्धर्वेण विवाहेन परिणीताः, ताः पितृभिः अभिनन्दिताः च श्रूयन्ते । (अनुष्टुभ्)

The King further points out that the Gāndharva form of marriage (इच्छयान्योन्यसंयोगः कन्यायाश्च वरस्य च । गान्धर्वः स तु विज्ञेयो मैथुन्यः कामसंभवः ॥) is sanctioned by the Scriptures; in fact, it is said to be the श्रेष्ठ form in the case of Kṣatriyas. Many daughters of Kṣatriya princes and sages are known to have been married

according to this form, and the parents have in all cases given their sanction to such marriages with pleasure. It would be wrong to take राजर्षि to mean Ksatriyas and sages, for the usual connotation of a राजर्षि or राजमुनि (as is seen by the use of that expression in Act II) is a Kṣatriya (royal) sage, and again, Brahmin sage-girls are not known to prefer the Gāndharva form, and further there is no need for such a sense for the matter in question. III. 22.2—अनुमानयिष्ये, would ask their consent. Śakuntalā naturally wanted to consult her friends before she agreed to take such a momentous step. After this follows a long passage in the Bengali recension, which is regarded as an interpolation mainly on the ground that the dramatic action does not move there and that it contains a detailed description, whereas Kālidāsa is usually known to suggest things. We think that the poet here does *not* want to make the action move, and that he takes this opportunity to describe the scene of first intimacy between lovers at length under ideal conditions (similar scenes in the Mālavikā and the Vikramorvaśīya suffered from some handicap—see Introduction). It is possible that this passage used to be dropped when the play was acted, but it does contain fine poetic ideas and two verses therefrom at least have been quoted in works dated the 13th or 14th century. [III. 22.2—(After मुञ्च तावन्माम्) some read राजा-यदा सुरतज्ञो भविष्यामि-This is perhaps indecent. Then comes रक्ष विनयम् etc. given with the stage- direction कृतककोपा, which is perhaps more natural. (व्रीडितोऽस्मि, in the passage in the foot-note on P. 73)—Because Śakuntalā had hinted that he might take undue advantage of her. Śakuntalā then says that she did not refer to the King but was blaming her Fate. कथं..., I have every right to blame Fate, for Fate has first made me helpless and has been baiting me with the virtues of another.]

III. 22. 3—प्रकाशं-In the open, so that there was the danger of his being seen by others. साङ्गभङ्गम्-This suggests a coquettish manner (मुरकत, ठुमकत as we say in Marāṭhī) foreign to the nature of a forest-girl, but not impossible to find in the case of one profoundly under the influence of love. अनिच्छा...Śakuntalā apologises for not being able to fulfil the King's desire but begs him not to forget her.

(22 A) CONSTRUE : दूरम् अपि गच्छन्ती त्वं मे हृदयम्, दिनावसाने वनस्पतेः छाया पुरः मूलम् इव, न जहासि । (अनुष्टुभ)

The King says that Śakuntalā would not be able to get rid of his heart which persists in being with her, even when she is going away from him. Śakuntalā and the King's heart correspond to the shade and the root of the tree respectively. दिनावसान represents दूरं गच्छन्ती. III. 22A 6—निरपेक्षेव (v. l.,) as though indifferent, for I cannot imagine that you would be really निरपेक्ष.

(22 B) CONSTRUE : अनिर्दयोपभोगस्य मृदुनः ते रूपस्य शिरीषस्य बन्धनम् इव कथं कठिनं चेतः खलु । (अनुष्टुभ्)

शिरीष flower is very delicate, but its बन्धन (stalk) is pretty tough. The King wonders how there could remain such a कठिन heart in so delicate a body as that of Śakuntalā. III. 22B. 3—व्याहतम्- Obstructed.

(22 C) CONSTRUE : तस्याः संक्रान्तोशीरपरिमलं मणिबन्धात् गलितम् इदं मृणालवलयं मे हृदयस्य निगडम् इव पुरतः स्थितम् । (आर्या)

संक्रान्तः उशीरस्य परिमलः यस्मिन् तत्. The मृणालवलय is said to be the tie which binds down the heart. This is undoubtedly a truly Kālidāsian idea.

(22 D) CONSTRUE : (हे) प्रिये, अनेन ते कान्तं भुजं विहाय अत्र तिष्ठता लीलाभरणेन अचेतनेन अपि सता दुःखभाक् एषः (अयं) जनः समाश्वासितः, त्वया तु (सचेतनया अपि) न (समाश्वासितः)। (वंशस्थविलम्)

A good verse. The King says that Śakuntalā, though सचेतन, was cruel enough not to comfort him; but the अचेतन bracelet purposely stayed behind to console him. All honour to it! III. 22D.3—अपदेश, the pretext (of asking for the bracelet).

(22 E) CONSTRUE : पिपासाक्षामकण्ठेन पक्षिणा अम्बु याचितं च, नवमेघोज्झिता धारा अस्य मुखे निपतिता च । (अनुष्टुभ्)

The use of च—च shows that the two acts are simultaneous (the clauses should be translated as 'No sooner...than'). The *Cātaka* bird is supposed to subsist upon water direct from the clouds. The moment the extremely thirsty *Cātaka* asked for water, there was a big shower of rain which completely satisfied it. In the same way, the King on finding the मृणालवलय was desirous of seeing Śakuntalā, and lo! his wish was immediately granted.

III. 22E.5—निक्षिप—Throw it (from a distance); let us not be seen by the hermits, as talking to each other. III. 22 E.13—

अहो स्पर्शः, this expression has been used just before and to repeat it is not Kālidāsian.

(22 F) CONSTRUE : अयं (हस्तः) हरकोपाग्निदग्धस्य कामतरोः अमृतवर्षिणा दैवेन भूयः संभृतः प्ररोहः किंस्वित्। (अनुष्टुभ्)

The verse contains a striking idea. Śakuntalā's hand is said to be the shoot of Madana-tree burnt down by Śiva, but again made to grow by Fate. This shows that the hand was extremely tender and was calculated to arouse love in the mind of one who takes it. III. 22 F.2—आर्यपुत्रः,—Śakuntalā, in the heat of the moment, addresses the King as आर्यपुत्र (which is the form of address by a wife to her husband, as the King says in the next line, भर्तुराभाषणपदमेतत्). III. 22 F.4—नातिश्लिष्टः—Not properly sticking. This is of course a device to hold her hand for a longer time.

(22 G) CONSTRUE : अयं सः मृणालरूपेण नवः निशाकरः विशेषशोभार्थम् इव उज्झिताम्बरः ते श्यामलतामनोहरं करं समेत्य उभयकोटिम् आश्रितः। (वंशस्थविलम्)

The new (crescent)moon, thinking that he did not look to his fullest advantage in the sky, came down to the earth in the form of the मृणाल, and having been associated with your beautiful Śyāmā-creeper-like hand, has now become doubly beautiful. The hand of a beautiful lady is often compared to the श्यामा creeper or branch (cf. कृत्वा श्यामाविटपसदृशं...Mālavikā II). The expression श्यामलतामनोहरं might also be explained as श्यामलतया (owing to the fine darkish colour) मनोहरम्. III. 22 G.2–पवन ..., this seems to be a device on the part of Śakuntalā to tarry there longer. III. 22 G.7—अहं न विश्वसिमि—I fear that you would try to kiss me. III. 22 G.9—अयमेवा..., this extra respect or concern about what a new परिजन should do or should not do, itself shows that it is a case of my lady protesting too much, and is the cause of suspicion on my part.

(22 H) CONSTRUE : अपरिक्षतकोमलः अयं प्रियाधरः चारुणा स्फुरितेन पिपासतः मम अनुज्ञां ददाति इव। (अनुष्टुभ्)

A good verse. It is quoted in the Sāhityadarpaṇa. The expression अपरिक्षतकोमल is repeated again in verse 23 which is found in all recensions. III. 22 H.1—परिज्ञानमन्थरः, slow to find out where the trouble in the eye is located. III. 22 H. 6—

प्रकृतिस्थदर्शना—I have got back my normal sight. लज्जे... You are obliging me, but I regret I cannot oblige you in return.

(22 I) CONSTRUE : यत् ते सुरभि मुखं (मया) आघ्रातम् (तत्) इदम् उपकृतिपक्षे (वर्तते); मधुकरः कमलस्य गन्धमात्रेण सन्तुष्यति ननु । (आर्या)

The King says that the fact that he was allowed to smell her face could be regarded as a favour done by her. But obviously this उपकृति was not sufficient. Whoever has heard of a bee being satisfied with merely smelling a lotus? It would certainly desire for the juice in the lotus.

(23) CONSTRUE : तावत् (हे) सुन्दरि, (पिपासता) षट्पदेन नवस्य कुसुमस्य इव पिपासता मया अपरिक्षतकोमलस्य अस्य ते अधरस्य रसः सदयं गृह्यते । (औपच्छन्दासिकम् or मालभारिणी)

तावत्—Then when. The idea is : I shall not leave you till I kiss this lower lip of yours; and I shall do it सदयं (gently). III. 23.2—चक्रवाकवधूः (or... वधुके)...,this is said नेपथ्ये, and the poet does not tell us who says this. But the poet expects us to infer that Anasūyā and Priyaṁvadā who had been keeping watch outside, had uttered the warning and that they had joined गौतमी on the way as she was going to Śakuntalā. It is only in this way that proper justice could be said to have been done to Anasūyā and Priyaṁvadā. चक्रवाकवधूः, सहचरः and रजनी correspond respectively to Śakuntalā, the King and Gautamī (Cf. अहं रथाङ्गनामेव प्रिया सहचरीव मे। अननुज्ञातसंपर्का धारिणी रजनीव नौ ॥ Mālavikā V). It is a convention of Sanskrit poets that the Cakravāka male is separated from its mate by a single leaf at night, and is united with her during day-time. Their love for each other is proverbial. Night does not allow their union though they are so near each other ; similarly Gautamī would not allow the union of the King and Śakuntalā. Cf. रथाङ्गनाम्नोरिव भाववन्धनं वभूव यत्प्रेम परस्पराश्रयम्। Raghu III. 24, निनाय सात्यन्तहिमोत्किरानिलाः सहस्यरात्रीरुदवासतत्परा। परस्पराक्रन्दिनि चक्रवाकयोः पुरो वियुक्ते मिथुने कृपावती ॥ Kumāra V. सरसि नलिनीपत्रेणापि त्वमावृतविग्रहां ननु सहचरीं दूरे मत्वा विरौषि समुत्सुकः। इति च भवतो जायास्नेहात्पृथक्स्थितिभीरुता... Vikram IV. This passage is regarded as a पताकास्थानक hinting at the matter in hand by the use of words suggesting both प्रस्तुत and अप्रस्तुत. III. 23.12— विशेषः, a change (for the better). III. 23. 15—दर्भोदकेन, the simple गौतमी expects the दर्भोदक to effect the cure ! On learning later the real state of things the old woman openly condemns this behaviour

(Act V. 16, नापेक्षितो गुरुजनः etc.). III. 23.20—मनोरथ might mean मनोरथविषय, the King, or the kissing etc. When the King was near her, her heart did not give up its nervousness; now it was bemoaning the separation, but what was the use now? लतावलय, संतापहारक- It is the King who is really addressed. One wonders whether the old Gautamī was really imposed upon by this stratagem. III. 23.23-प्रार्थितार्थानां सिद्धयः, popularly also it is believed that good things are always beset with difficulties.

(24) CONSTRUE : पक्ष्मलाक्ष्याः अङ्गुलिसंवृताधरोष्ठं प्रतिषेधाक्षरविक्लवाभिरामं मुहुः अंसविवर्ति मुखं (मया) कथम् अपि उन्नमितं, न तत् चुम्बितम् । (औपच्छन्दसिकम्)·

पक्ष्मले (प्रशस्तानि पक्ष्माणि सन्ति ययोः ते possessed of beautiful eyelashes प्राशस्त्ये मत्वर्थीयो लच्) अक्षिणी यस्याः, अङ्गुल्या संवृतः अधरोष्ठः यस्मिन् तत्, प्रतिषेधदर्शकाणि अक्षराणि तेषां विक्लवेन अभिरामम् (with the lower lip covered with her finger, Śakuntalā could not utter the प्रतिषेधाक्षरs, मा, मा which required the unfettered use of the lips), अंसयोः विवर्तितुं शीलमस्य तत्. This verse is quoted in the Sāhityadarpaṇa.

(25) CONSTRUE : शिलायाम् इयं तस्याः शरीरलुलिता पुष्पमयी शय्या (वर्तते), एषः नखैः नलिनीपत्रे अर्पितः क्लान्तः मन्मथलेखः (अस्ति), इदं हस्तात् भ्रष्टं बिसाभरणम् (अस्ति), इति आसज्जमानेक्षणः (सन् अहं) शून्यात् अपि वेतसगृहात् सहसा निर्गन्तुं न शक्नोमि । (शार्दूलविक्रीडितम्)

The बिसाभरणम् in the third line is taken by some to be the same मृणालवलय which in the Bengali recension is described as having been put on Sakuntalā's hand by the King (see verse 22H above) and thus critics want to condemn the whole passage as an interpolation. We think this criticism is not justifiable. First, बिसाभरण is not the same as मृणालवलय; Kālidāsa could not have used a substitute expression here, as he wants to describe the torment of the King by the sight of the same familiar objects. Secondly, it is not right to assume that Śakuntalā had only one मृणालवलय on her wrist; it is usual to have two वलयs, one on each hand. We can very well surmise that one वलय had dropped off on the bed, and the other one was found by the King and later restored to its original position by him. That Śakuntalā was unaware of one वलय slipping off on the bed, could be easily accounted for, because she was so excited (it would be seen that Śakuntalā actually leaves the love-letter behind, a highly confidential document !). Anyway we think that the presence of

the बिसाभरण on the bed does not come in the way of recognising the longer Bengali recension passage as genuine.

(26) CONSTRUE : यदि पुनः सुवदना रहः प्रत्यासत्तिं यास्यति, (तर्हि) कालं न हास्यामि; विषयाः हि प्रकृतिदुरवापाः; इति च मे प्रियायाः प्रत्यक्षं तथा किम् अपि कातरम् (इदं) इव च विघ्नैः क्लिष्टं मूढहृदयं गणयति। (शिखरिणी)

This verse is read in a few manuscripts only. There is no doubt that it correctly represents the inmost thoughts of the King and does not seem to be quite out of order.

(27) CONSTRUE : सायंतने सवनकर्मणि संप्रवृत्ते (सति) हुताशनवतीं वेदीं परितः प्रयस्ताः सन्ध्यापयोदकपिशाः भयम् आदधानाः पिशिताशनानां छायाः बहुधा चरन्ति। (वसन्ततिलका)

सायंतन, belonging to the evening (तन affixed in the sense of 'belonging to'). सवनकर्म, the pressing of the Soma juice, which is an important factor in a sacrifice, or सवन simply means यजन. प्रयस्ताः and प्रकीर्णाः (the other reading) mean the same thing 'scattered about.' सन्ध्यायां पयोदाः इव कपिशाः (brown), पिशितम् (raw flesh) अशनं येषां ते, evil spirits. The clouds during evening are reddish-dark owing to the sun's lustre. The पिशाचs presumably are reddish-brown and weird in appearance. छाया might also mean 'a multitude.' We must suppose that the पिशाचs were semi-invisible or that they were moving high up in the sky, so that only their shadows could be seen on the earth. बहुधा may be taken with भयम् आदधानाः also. This verse is rightly put in by the poet here, in order to give a convincing reason why the King should leave the लतावलय immediately, otherwise he could have remained there indefinitely, brooding over what had happened and there was no point in describing his feelings again at length. So this call for duty comes in at an opportune moment. In Act VI also, the poet has recourse to such a device—a kind of shock treatment when the King is in a dejected mood.

The poet does not tell us what happened to the मदनलेख of Śakuntalā ; it should not have been allowed to remain in the लतावलय. A stage-direction to the effect that the King while leaving the लतावलय to be at his post of duty, takes with him the बिसाभरण and the मदनलेख as mementoes would have been highly appropriate. But no manuscript suggests anything of the kind.

ACT IV

The Prelude

[There is an interval of about a fortnight between the end of Act III and this Prelude. The events described in the Prelude take place on the same day on which the King left for his capital.

The marriage between Duhṣanta and Śakuntalā has been consummated, and the sacrificial session has been over. The King has left and Śakuntalā is naturally affected very much by the separation and is sitting absent-minded in the hermitage. Anasūyā and Priyaṁvadā are near about, gathering flowers, also uneasy, now that the love-affair has been concluded, at the idea how to let Kaṇva know about it on his return, and also whether the King would remember Śakuntalā or not.

The sage Durvāsas comes at this stage and finding nobody was receiving him, cursed Śakuntalā that he, on whose account she had failed in her duty to receive him, would not remember her, even on being reminded about it. Anasūyā and Priyaṁvadā hear the curse (which Śakuntalā heard not), and Anasūyā goes to appease Durvāsas who ultimately relented to the extent that the curse would end when some token of recognition would be shown to the person concerned. Anasūyā and Priyaṁvadā are relieved, because Duhṣanta had given his ring to Śakuntalā, which would be the proper antidote to the curse, in their hands. They also decide not to say anything to Śakuntalā about the incident, lest her suffering might increase still further.]

IV. 0.1—कुसुमावचयम्—Collection of flowers. According to Vāmana, अवचाय is the correct form, meaning 'taking with the hand, plucking', while अवचय means 'stealing.', अवचय can be defended if we suppose that the flowers were not easily within the reach of the girls; but this does not seem to be the case. Both Kālidāsa and Bhavabhūti use अवचय frequently. IV. 0.9—अद्य, this shows that the events described take place on the same day the King left. IV. 0.10—स्मरति वा न वेति, in accordance with the proverb 'out of sight, out of mind'. IV. 0.13—न

तादृशा आकृति..., it is a common idea among Sanskrit poets that a noble form guarantees the existence of virtue, and nobility of birth and good conduct Cf. आकृतिविशेषप्रत्ययादेनामनूनवस्तुकां संभावयामि। Mālavikā I; न ह्याकृतिः सुसदृशं विजहाति वृत्तम्। Mrcchakaṭika V; भिद्येत वा सद्वृत्तमीदृशस्य निर्माणस्य Uttar V; आकृतिमनुगृह्णन्ति गुणाः। Viddha and 'I will believe thou hast a mind that suits With this thy fair and outward character' Shakespeare, *Twelfth Night* I. Sc. 2. Priyaṁvadā means to say that it was unthinkable that so handsome and courteous a person as the King would act like a villain; she therefore was not worried about that; but the real problem was what would be the reaction of Kaṇva to the happenings. IV. 0.20—गुणवतः...Anasūyā, unlike Priyaṁvadā, is not worried about Kaṇva's reaction. She rightly thinks that perhaps Kaṇva at first might be angry a little but later on was bound to approve of the incident, on the plea that all is well that ends well. IV. 0.25—सौभाग्यदेवता—The deity that ensures the सौभाग्य of a married woman (the सौभाग्य consists in being loved by the husband all the time, and in not surviving him). Now that Śakuntalā was a married lady, the two Friends seem to have made Śakuntalā worship this new deity. शकुन्तलायाः in effect means शकुन्तलया. IV. 0.29—अतिथीनामिव—Anasūyā could not hear or see distinctly who it was that had come. She could gather from something like अयमहं भोः heard by her, that it was possibly some guest announcing himself. IV. 0.32—अद्य पुनः..., it is best to have this speech in the mouth of Anasūyā. Priyaṁvadā, who is not given to take things seriously, suggests in her last speech that there is no cause for worry, as Śakuntalā was there to look after the guest and they need not interrupt their collection of flowers. Anasūyā, on the other hand, rightly says that the matter was much more serious, because Śakuntalā had become absent-minded, and suggests that both of them should immediately proceed to the hermitage. IV.0.33—अतिथिं परिभवितुं शीलं यस्याः सा अतिथिपरिभाविनी.

(1) CONSTRUE : (त्वं) अनन्यमानसा यं विचिन्तयन्ती तपोधनं माम् उपस्थितं न वेत्सि, सः, प्रमत्तः प्रथमं कृतां कथाम् इव, बोधितः अपि सन्, त्वां न स्मरिष्यति। (वंशस्थविलम्)

Durvāsas (who utters this verse, as we know later on) was angry because Śakuntalā had slighted him who was a तपोधन, and whom no one had dared to treat like that before. Even a

lady absorbed in thoughts about her husband, must have some consideration for others. Śakuntalā thus failed in her duty and the irrate Durvāsas (who, by his penance-power, or through sheer common-sense hits upon the cause of Śakuntalā's शून्यहृदयत्व) cursed her that her lover would not remember her, as she had failed to remember (her duty towards) Durvāsas. Durvāsas, son of Atri and Anasūyā, is famous (or, rather notorious) in mythology as an extremely irritable sage, ready to pronounce a curse at the slightest provocation. As ill-luck would have it, Durvāsas, of all persons, happened to go to the hermitage on that fateful day, when Śakuntalā was absorbed in thoughts about Duḥṣanta, completely oblivious of what was happening near her! IV. 1.6—न यस्मिन् कस्मिन्..., not any Tom, Dick, and Harry, but a very important personage. IV. 1.12—अनसूया—तथेति निष्क्रान्ता—There is no doubt about it that the poet must have intended Anasūyā to go to Durvāsas to propitiate him. Some editions make Priyaṁvadā go there. Looking to the characters of both depicted so far, the sage-like Anasūyā properly fills the role of an appeaser. And it is likely that the poet had in his mind the fact that the name of the mother of Durvāsas was Anasūyā. Possibly the mention of her name as she bowed down to Durvāsas, made him relent a bit. IV. 1.14— आवेगेन स्खलितायाः, we can easily imagine the sprightly excited Priyaṁvadā stumbling down and managing to have the flowers scattered about. This is an admirable device, so naturally depicted, to keep Priyaṁvadā on the stage engaged in something till Anasūyā's return. अग्रहस्तः-अग्रश्चासौ हस्तश्च or हस्तस्य अग्रम्, the palm of the hand. IV. 1.22—यदा निवर्तितुं नेच्छति—Anasūyā first tried to persuade Durvāsas to return to the hermitage and to receive the अर्घ, but he flatly refused to do so; then Anasūyā very wisely appealed to Durvāsas to forgive just the first lapse on the part of one who was like a daughter to him. IV. 1.31—शक्य..., because they had at their disposal a measure to counteract the evil effect of the curse. IV. 1.38—वामे हस्ते उपहितं वदनं यस्याः सा, a characteristic pose of one engaged in contemplation. Cf. Megha II. 24. IV. 1.43-क इदानीं, a fitting passage in the mouth of a lady residing in the forest.

Generally this scene is called a विष्कम्भक and not a प्रवेशक, presumably because, the one verse uttered behind the scene

is in Sanskrit (strictly, even then it should have been called a मिश्रविष्कम्भक). Some manuscripts however (and the commentator Śaṅkara) call this a प्रवेशक. We also think that the scene where Prakrit is spoken throughout by the characters on the stage, ought to be called a प्रवेशक; the solitary Sanskrit verse uttered here behind the scene should not be regarded as forming part of the conversation on the stage itself. Perhaps the scene is rightly called a विष्कम्भक, for it would be wrong to dub Anasūyā and Priyaṁvadā as नीच characters even though they speak Prakrit.

THE MAIN SCENE

[An interval of about six months has elapsed between the Viṣkambhaka and this Main Scene.

Kaṇva has returned from his journey and an aerial voice informs him of Śakuntalā's marriage with Duḥṣanta and her pregnancy. Kaṇva immediately decides to send Śakuntalā over to Duḥṣanta. A hearty pathetic send-off is given to Śakuntalā by the inmates of the hermitage, including birds, trees etc. Śakuntalā, escorted by two pupils and Gautamī leaves, for the capital after suitable words of advice to her by Kaṇva who feels greatly relieved, like a person who has returned the deposit kept with him, on sending Śakuntalā over to her husband.]

IV. 1.46—आदौ सुप्तः पश्चादुत्थितः. IV. 1.47—प्रवासात् is equal to प्रवासं कृत्वा; it appears to us that प्रभासात् is the correct reading (सोमतीर्थ referred to in Act I, being also called प्रभास). प्रभास was changed to प्रवास by some one who did not know that प्रभास was the name of a तीर्थ. Kāśyapa presumably had come back the night before and was very much tired. He was not quite sure whether he would wake up as usual to do his routine duty at the proper time, and so had given instructions to his pupil to awaken him at a particular time.

(2) CONSTRUE : एकतः ओषधीनां पतिः अस्तशिखरं याति, एकतः अर्कः आविष्कृतारुणपुरःसरं (वर्तते), तेजोद्वयस्य युगपद्व्यसनोदयाभ्यां लोकः आत्मदशान्तरेषु नियम्यते इव। (वसन्ततिलका)

On the Pūrṇimā dawn, the phenomenon described in the verse can be always seen. The moon sets on the western

horizon and the sun is rising on the eastern horizon (cf. उदयति विततोर्ध्वरश्मिरज्जावहिमरुचौ हिमधाम्नि याति चास्तम्। वहति गिरिरयं विलम्बिघण्टाद्वय-परिवारितवारणेन्द्रलीलाम् ॥ Śiśupāla IV). The poet says that the fall of one luminary, coinciding with the rise of another, shows the course of things in this world. No one can always remain at the top. This is a very common idea in Sanskrit literature, नीचैर्गच्छत्युपरि च दशा चक्रनेमिक्रमेण। Meghadūta, चक्रारपङ्क्तिरिव गच्छति भाग्यपङ्क्तिः । Svapnavāsava. आविष्कृतोऽरुणपुरःसर एकतोऽर्कः is another reading. अरुणः (son of विनता, elder brother of गरुड; he has no thighs) पुरःसरः यस्य सः; the reading आविष्कृतारुणपुरःसरम् shows that the sun has not as yet arisen (आविष्कृतः अरुणः पुरःसरः यथा तथा), only अरुण has made his appearance; while आविष्कृतोऽरुणपुरःसरः or ...पुरःसरम् shows that अर्क with अरुण going ahead has made his appearance. The pupil has said before अहो प्रभातम् which shows that it is still dawn. The moon is called ओषधीनां पतिः (Cf पुष्णामि चौषधीः सर्वाः सोमो भूत्वा रसात्मकः Gītā. XV), the lord of herbs because the herbs get their medicinal powers from the rays of the moon; or, as the सोम herb being useful for sacrifices was the best or lord of the plants, the moon, wrongly identified with सोम the herb, came to be called ओषधीपति as well; the sixteenth digit of the moon goes into the ओषधीs once every month in the waning period. Aruṇa was born without thighs as the egg in which he was conceived was broken prematurely by his mother. He was born with such great lustre that the sun straightaway took him as his charioteer. According to another account, Aruṇa was placed on the sun's chariot to diminish the sun's lustre, when the sun threatened to burn the world, as no one went to his help when he was being swallowed by Rāhu. The reading लोको नियम्यत इवैष दशान्तरेषु is a good one; it does away with the use of आत्मन् (in आत्मदशान्तरेषु) which is really superfluous. The pupil utters this verse when the moon has not yet set, and the sun has not yet arisen.

(3) CONSTRUE : शशिनि अन्तर्हिते (सति) सा एव संस्मरणीयशोभा कुमुद्वती मे दृष्टिं न नन्दयति; नूनम् अबलाजनस्य इष्टप्रवासजनितानि दुःखानि अतिमात्रसुदुःसहानि (भवन्ति)। (वसन्ततिलका)

The pupil apparently moves further in the open and sees the night-lotuses fading away and makes his comment. The state of the night-lotuses with their lord (the moon) away, is extremely unbearable, like that of the ladies whose husbands

have gone away on some journey. The expression अतिमात्र-दुःसहानि is clumsy. अतिमात्र is frequently used by Kālidāsa in his works. शशिनि अन्तर्हिते does not necessarily mean that the moon has actually set. The pupil comments upon what would happen when the moon goes down. संस्मरणीया शोभा यस्याः सा, whose charm is worth remembering, very charming; or, the expression would mean who was charming before the moon set, but whose charm would soon become a matter of remembrance, who would lose the previous charm. Here also the hermit-pupil refers to women (so the objection to सुरयुवतयः in II. 6 above does not stand). The first half of the verse certainly suggests (though the pupil is not aware of it) that Śakuntalā (कुमुद्वती) does not look charming when Duḥṣanta (शशिन्) has gone away, and the second half corroborates the statement in the first half; the figure of speech in the verse is अर्थान्तरन्यास.

(3 A) CONSTRUE : अग्रसन्ध्या कर्कन्धूनाम् उपरि तुहिनं रञ्जयति; वीतनिद्रः मयूरः दार्भम् उटजपटलं मुञ्चति, खुरविलिखितात् वेदिप्रान्तात् सद्यः उत्थितः एष हरिणः च स्वाङ्गम् आयच्छमानः पश्चात् उच्चैः भवति । (मन्दाक्रान्ता)

This and the next verse are dropped in some manuscripts. The pupil here describes the effect the dawn has upon the precincts of the hermitage. The dew on the Karkandhūs appears reddish; the peacock and the deer are rising from their sleep; the second half contains the figure of speech स्वभावोक्ति, describing as it does very graphically the state of a deer just awakened.

(3 B) CONSTRUE : क्षितिधरगुरोः सुमेरोः मूर्ध्नि पादन्यासं कृत्वा, क्षयिततमसा येन विष्णोः मध्यमं धाम क्रान्तम्, सः अयं चन्द्रः अल्पशेषैः मयूखैः गगनात् पतति; महताम् अपि अत्यारूढिः अपभ्रंशनिष्ठा भवति । (मन्दाक्रान्ता)

Read पादन्यासं क्षिति... for पादन्यासाक्षिति.... This verse is quoted in the Kāvyaprakāśa and must be regarded as genuine. The pupil now sees that the moon has actually set, and naturally dwells upon the inevitable downfall of even the mighty. सुमेरु or मेरु is the highest of all mountains round which the sun, moon and the stars revolve पादन्यासं कृ means 'to humble,' 'to defeat' (Cf. इति स शिरसि वामं पादमाधाय राज्ञाम् Raghu IV), also 'to envelop with पाद rays.' विष्णोः मध्यमं धाम is the sky (Cf. पितुः पदं मध्यममुत्पतन्ती Vikram I. 21). The allusion is to the dwarf-incarnation of Viṣṇu who, disguised as Vāmana, went to the sacrifice of the demon Bali and obtained from him the gift

of a region to be covered by his three steps. With the first step Viṣṇu filled the earth, with the second, the sky or heaven, and the third was put on the head of Bali who was pressed down into the Pātāla. In the Ṛgveda, Viṣṇu is the name of the sun. And the description of the sun traversing the whole sky in three strides—one at the rise, one, when the highest point in the sky is reached, and one at the set—must have given rise to the above story in the Purāṇas. मध्यमं धाम of Viṣṇu is the sky. अपभ्रंशनिष्ठा—अपभ्रंशः (deep decent) निष्ठा (end, culmination) यस्याः सा. The higher you go, the deeper would be your fall ; down-fall is the lot of all in the end ('The paths of glory lead but to the grave). It would be seen that we take the four verses uttered by the pupil as having distinct spheres. Thus the first verse यात्येक...describes the scene *in the sky* with the moon setting and the sun not yet risen; the second (अन्तर्हिते...) comments upon the effect of the moon's impending disappearance upon the night-lotuses *near about the hermitage* ; the third (कर्कन्धूनां...) describes the scene *in the hermitage proper*, and the fourth contains *comments on the actual setting of the moon.* It may be objected that it is unfair that a character should be required to utter as many as four verses, one after another. But that is not a very strong argument to discard some verses as interpolated. It is possible that the poet wants to detain the pupil on the stage longer in order to allow more time for making some stage-adjustments required for the next scene. If only two verses are to be retained we think that No. 1 (यात्येकतो...) and No. 4 (पादन्यासं which is quoted in the Kāvyaprakāśa) should remain. IV. 3B.1—पटीक्षेपेण (or पटाक्षेपेण or अपटीक्षेपेण)—By tossing aside the curtain. A character generally does not enter the stage unless its entrance is suggested before (नासूचितः पात्रप्रवेशो भवेत्), but, on occasions of great excitement, the character may enter the stage by simply tossing aside the curtain. Here Anasūyā is greatly excited, because Kaṇva had returned, and the dreaded moment of making him know what had happened in the hermitage during his absence had come; in spite of her logical appreciation of the state of things (See IV.0. 20-21 above), she is afraid that Kaṇva might flare up in anger and curse them all. IV. 3B.3—एवमपि... Anasūyā means to say that though they were ignorant of the ways of the world, not being conversant with sexual or love affairs, it is quite clear to them that the King's

behaviour with respect to Śakuntalā must be regarded as dishonourable. The involved construction in the passage shows the excitement of the speaker. IV. 3B.5—The pupil goes out as Anasūyā comes on the stage, without taking any notice of her (as her entrance was अपटीक्षेपेण). This is undoubtedly rather strange. With the entrance of the pupil, the Main Scene (containing a number of separate scenes, one after another, though within the precincts of the hermitage) commences. Actually the scene where the pupil makes his soliloquy is a विष्कम्भक, but in that case there would be two Preludes coming one after another, which is not allowed by the rules of dramaturgy. So अनसूया is just introduced before the pupil makes his exit. But this has hardly improved matters. IV. 3B. 14 —हस्तौ च पादौ च एतयोः समाहारः हस्तपादम्. काम ...भवतु, Madana is often described as delighting in the torture of lovers. Cf. अलब्धफलनीरसान् मम विधाय तस्मिञ्जने समागममनोरथान्भवतु पञ्चबाणः कृती ।। Vikram II. पदं कारिता— The expression is used in Kumāra VI (धर्मेणापि पदं शर्वे पार्वतीं प्रति कारिते।) and in Mālavikā II [कारिता एव बकुलावलिकया। मालविका पदम्] IV. 3B. 17—Anasūyā thinks that it was high time that they should be sending the token-ring to the King (for, presumably, the curse of Durvāsas was the real cause of the whole trouble). दुःखशीले तपस्विजने..., Anasūyā says that it would be impossible to find out a suitable person from among the hermits ready to go on such a delicate mission; for, the hermits are दुःखशील. This expression is generally taken to mean (1) hard to please, or (2) accustomed to a hard life, not taking interest in love-matters, or (3) already living a miserable life. None of these meanings is satisfactory. दुःखशील seems to mean 'taking a strict view of things', 'not prepared to condone, where a question of moral conduct crops up.' Anasūyā is afraid that she would raise a hornet's nest about her ears, if she were to approach any hermit in the matter. IV. 3B 18-सखीगामी दोषः-The दोष is that Śakuntalā married Duḥṣanta without Kaṇva's consent. Though Anasūyā was a party to the marriage-plan, there is no doubt that she had agreed to it as the last resort. Kaṇva's later approval is, as one can easily see, nothing but making the most of a bad job! It was a case of Hobson's choice for him. Some take the दोष to be the failure of Śakuntalā to perform the अतिथिसत्कार for which she was definitely appointed by Kaṇva.

But, surely this could not be regarded as a great offence; the reason why she failed to do her duty, viz. her thinking about Duhṣanta whom she had married in Kaṇva's absence, was most likely to offend Kaṇva, and so Anasūyā is right in saying that she has not the courage to inform Kaṇva of all that. सत्त्वम् आपन्ना, or आपन्नं सत्त्वमनया ताम्. IV. 3B. 22—The words uttered by Priyaṁvadā त्वरस्व, त्वरस्व... furnish an answer to the query किं नु खलु करणीयम् in Anasūyā's speech. This, therefore, is technically a पताकास्थानक. IV. 3B. 25—सुखशयितं पृच्छति इति. IV. 3B. 32—धूमेन आकुलिता दृष्टिः यस्य. a very apt simile in the mouth of a sacrificer. सुशिष्यपरिदत्तेव विद्या—विद्या should be taught only to a good pupil who would do proper justice to it. Cf. विद्या ह वै ब्राह्मणमाजगाम गोपाय मा शेवधिस्तेऽहमस्मि । नासूयकाय नानृजवे... येन वीर्यवती स्याम् । Nirukta ; also Manu : विद्या ब्राह्मणमेत्याह शेवधिस्तेऽस्मि रक्ष माम् । असूयकाय मां मा दास्तथा स्यां वीर्यवत्तमा ॥ IV. 3B. 33—अद्यैव, this shows that Kaṇva's approval was not quite genuine. He wants to pack off his erring daughter to her husband's without the least delay ! IV. 3B. 38—अग्निशरण, the chamber where the sacred fire (or three fires, गार्हपत्य, आहवनीय and दाक्षिण) is kept. Kaṇva had apparently gone there to perform the पूर्णिमा इष्टि. शरीरं विना...छन्दोमयी वाणी—Speech in verse made by an incorporeal being. This device (like the god on a machine of the Greeks) solves the difficulty as to who was to bell the cat, in respect of informing Kaṇva of Śakuntalā's lapse. Technically this must be regarded as a fault, in the drama-construction. IV. 3B.40—संस्कृतमाश्रित्य—This is a meaningless stage-direction here. Priyaṁvadā being a नीच character speaks in Prakrit, but if she has to speak in Sanskrit on account of special circumstances the stage-direction संस्कृतमाश्रित्य is necessary. Here Priyaṁvadā is *merely reporting* a Sanskrit verse. It is hyper-critical to maintain that it is a speech by Priyaṁvadā anyway.

(4) CONSTRUE : (हे) ब्रह्मन्, दुःषन्तेन आहितं तेजः भुवः भूतये दधानाम्, अग्निगर्भां शमीम् इव, तनयाम् अवेहि । (अनुष्टुभ्)

भुवः भूतये, because the boy was to be a Cakravartin. अग्निगर्भाम् शमीम्—A favourite expression of the poet, cf. निधानगर्भामिव सागराम्बरां शमीमिवाभ्यन्तरलीनपावकाम् । नदीमिवान्तःसलिलां सरस्वतीं नृपः ससत्त्वां महिषीममन्यत ॥ Raghu III. 9, where Sudakṣiṇā is similarly described. Agni is described as having resorted to the Śamī tree to avoid the curse

of being सर्वभक्षक, pronounced upon him by Bhṛgu. Another version is that fire took to waters, Aśvattha and Śamī, successively to avoid being found out by the gods who ultimately fixed upon Śamī as his abode; it is well-known that fire was generated by the Vedic Aryans by rubbing together pieces of Śamī. IV. 4.3—उत्कण्ठया साधारणं (समानं धारणं यस्य), mingled with उत्कण्ठा. IV. 4.5—तपस्विनी—Helpless, one entitled to pity (गरीब बापडी in Marāṭhī). IV. 4.10—समुद्गक-A basket; the far-seeing Anasūyā had long before made arrangements for a fitting farewell to Śakuntalā. A garland of beautiful *Bakula* flowers had been specially prepared and kept in a secluded place. गोरोचना (another reading is मृगरोचना), yellow pigment made out of the bile of cow. दूर्वा grass is regarded as specially sacred (Cf. पवित्रदूर्वाङ्कुरलाञ्छितालका, Vikram III, describing Queen Auśīnarī; विस्रंसिदूर्वाङ्कमधूकमाला, Raghu VI describing Indumatī). समालम्भनम्- Decoration. IV. 4.16— शार्ङ्गरवमिश्रा:- Sārṅgarava and others (मिश्र is an honorific affix, here it means in addition 'and others'). IV. 4.18—हस्तिनापुर-This city was actually founded by king हस्तिन् who was a great-great-grandson of दुःषन्त. So this is a flagrant case of anachronism. शब्दाय्यन्ते, are called (from शब्दं करोति शब्दायते), causal passive voice. IV. 4.24—शिखायां मार्जिता—Bathed over-head, which is done on auspicious occasions, or 'with hair properly combed'. स्वस्ति इति वाचनं स्वस्तिवाचनं तस्मै हिताभिः, who were pronouncing blessings for welfare. IV.4.27— वीरप्रसविनी, a blessing much prized by women. Cf. भर्त्रासि वीरपत्नीनां श्लाघ्यायां स्थापिता धुरि । वीरसूरिति शब्दोऽयं तनयात्त्वामुपस्थितः ॥ Mālavikā V. 16. IV. 4.31—गौतमीं वर्जयित्वा गौतमीवर्जम् (a case of gerund in अम्). IV. 4.40—दुर्लभं..., a pathetic speech followed by a flow of tears It is a very accurate description of what takes place on such occasions. IV. 4.42—Both Priyaṁvadā and Anasūyā ask Śakuntalā not to weep, while they themselves shed tears. This is a very delightful touch quite true to nature. IV. 4.44—आभरणोचितं... विप्रकार्यते--Many a poor mother possessing a beautiful daughter, thinks exactly in the same way, and blames Fate for her inability to give suitable ornaments to her daughter for wearing. Priyaṁvadā's unsaid prayer, however, is immediately answered here and the ornaments are forth-coming for use by Śakuntalā. IV. 4.49—मानसी सिद्धिः—Mental creation. If Kaṇva had willed it, he would have been able to create what he wanted by his power of सिद्धि (he is said to be सिद्धिमान्

in Act V. 14.3). IV. 4. 51—वनस्पति—A big tree. According to Amara, it is a tree bearing fruits, but no flowers. That it is not the meaning here is clear, because the pupil was told to bring flowers from the वनस्पति.

(5) CONSTRUE : केनचित् तरुणा इन्दुपाण्डु माङ्गल्यं क्षौमम् आविष्कृतम्; केनचित् (तरुणा) चरणोपभोगसुलभः लाक्षारसः निष्ठ्यूतः, अन्येभ्यः आपर्वभागोत्थितैः तत्किसलयोद्भेदप्रतिद्वन्द्विभिः वनदेवताकरतलैः आभरणानि दत्तानि। (शार्दूलविक्रीडितम्)

The silken garments, the paint to be applied to the feet and the ornaments required by Śakuntalā, were given as gifts by the trees and the sylvan deities! क्षौमम्—क्षुमायाः विकारः, silken garment. चरणयोः उपभोगः तत्र सुलभः, मङ्गले साधु मङ्गल्यम्. तदेव माङ्गल्यम्, पर्वणः भागः तस्मात् आ (पर्यन्तम्) उत्थितैः (risen up to the wrist); तासां किसलयस्य उद्भेदाः तेषां प्रतिद्वन्द्विभिः (vying with, surpassing, प्रतिगतं द्वन्द्वं प्रतिद्वन्द्वमस्ति एषामिति तैः) निष्ठ्यूतः—Vomitted out; according to Daṇḍin, such words should be used only in a metaphorical sense (निष्ठ्यूतोद्गीर्णवान्तादि गौणवृत्तिव्यपाश्रयम् । अतिसुन्दरमन्यत्र ग्राम्यकक्षां विगाहते ॥ Kāvyādarśa) IV.5.2—अभ्युपपत्तिः, a favour. IV. 5.8—अयं जनः,...Anasūyā and Priyaṁvadā are meant. We have never worn such ornaments, but knowing the art of painting, as we do, we are pretty familiar with the places where ornaments are worn. IV. 5.11—स्नानोत्तीर्णः- Who had come out of the waters after having taken his bath, आदौ स्नातः पश्चात् उत्तीर्णः.

(6) CONSTRUE : अद्य शकुन्तला यास्यति इति हृदयम् उत्कण्ठया संस्पृष्टम्। कण्ठः स्तम्भितबाष्पवृत्तिकलुषः (अस्ति), दर्शनं चिन्ताजडम् (अस्ति); अरण्यौकसः मम तावत् स्नेहात् ईदृशम् इदं वैक्लव्यम्, गृहिणः कथं नु नवैः तनयाविश्लेषदुःखैः पीड्यन्ते. (शार्दूलविक्रीडितम्)

स्तम्भिता या बाष्पाणां वृत्तिः तया कलुषः. Kaṇva would have liked to weep freely, but that would have been unmanly, or rather un-hermit-like, with the result that the throat was choked with tears. अरण्यम् ओकः (Greek œkos=house is the same word as ओकस्) येषां ते; तनयया विश्लेषात् दुःखैः. Kaṇva wonders what must have been the case with the house-holders parting with their daughters, when he, a forester, felt so uneasy on such an occasion. This is a well-known verse, the truth of the description in which is vouchsafed by orthodox Hindu fathers who have gone through such ordeal, for the last two thousand years at any rate! यास्यति—Note the Future tense. Śakuntalā

is not yet gone; at the mere thought that Śakuntalā would be going, Kaṇva is overwhelmed. IV. 6.3—अवसितं मण्डनं (the act of decoration or putting on ornaments) यस्याः सा. IV. 6. 4—The stage-direction शकुन्तला उत्थाय परिधत्ते shows that the garments are actually put on, on the stage itself. The क्षौमयुगल (Verse 5 above speaks of only one क्षौम) possibly consisted of a *Śāṭū* and a veil (the अवगुण्ठन mentioned in Act V below), rather than a Sārī and a boddice; or, the stage-direction should be taken to imply that the actual wearing is done on the stage, but not within sight of the audience. IV. 6. 5—आनन्दं परिवाहयति इति तेन, the eye seemed to be overflowing with joy.

(7) CONSTRUE : ययातेः शर्मिष्ठा इव भर्तुः (त्वं) बहुमता भव; सा पूरुम् इव त्वम् अपि सम्राजं सुतम् अवाप्नुहि । (अनुष्टुभ्)

Śarmiṣṭhā (daughter of Vṛṣaparvan, the demon-chief) married Yayāti by the Gāndharva form of marriage, without her father's consent, had a co-wife (Devayānī, daughter of Śukrācārya), and bore him पूरु who became a well-known solar king. The case of Śakuntalā, it would be seen, was similar to that of Śarmiṣṭhā so far. Kaṇva says that like Śarmiṣṭhā, Śakuntalā also would have a son who would be a सम्राट् after whom his descendants would be known. According to Amara, a सम्राट् is one who has performed the Rājasūya sacrifice, and who rules over a large circle of kings (येनेष्टं राजसूयेन मण्डलस्येश्वरश्च यः । शास्ति यश्चाज्ञया राज्ञः स सम्राट्). IV. 7.1—वरः खल्वेषः । नाशीः, an आशीः (a blessing) is a pious statement (not referring to any specific issue) like 'May you be happy', 'May you be victorious' etc., while वरः (a boon) is a specific declaration which is bound to come to be true. A वर can be given by a deity or an अलौकिक साधु or आद्य ऋषि (लौकिकानां हि साधूनामर्थं वागनुवर्तते । ऋषीणां पुनराद्यानां वाचमर्थोऽनुधावति ॥ Uttara I) who has the power to bring about its fulfilment. As Kaṇva was possessed of सिद्धि, his words, so specific, were bound to prove to be true, according to Gautamī. IV. 7.5—ऋक्छन्दसा आशास्ते, the stage-direction presumably is intended to warn the actor, that he should recite the verse in the manner of a Vedic verse. It however conveys nothing directly and is therefore bad as a stage-direction.

(8) CONSTRUE : अमी वेदिं परितः क्लृप्तधिष्ण्याः समिद्वन्तः प्रान्तसंस्तीर्णदर्भाः हव्यगन्धैः दुरितम् अपघ्नन्तः वैतानाः वह्नयः त्वां पालयन्तु । (त्रिष्टुभ्)

The verse is in the त्रिष्टुभ् metre (11 syllables in a quarter and four such quarters) which is widely used in the Ṛgveda. क्लृप्तानि धिष्ण्यानि (places) येषां ते; प्रान्तेषु संस्तीर्णाः दर्भाः येषां ते. दुरितम्, sin. The sacrificial smoke is capable of purifying a person (Cf. अभ्युद्धृताग्निपिशुनैरतिथीनाश्रमोन्मुखान्। पुनानं पवनोद्धूतैर्धूमैराहुतिगन्धिभिः। Raghu I). वैतानाः, associated with वितान (sacrifice). वह्नयः, the three fires, गार्हपत्य, आहवनीय and दक्षिण are meant. One commentator remarks that the verse suggests सप्तजिह्वत्व of the fires (सप्तभिरग्निसंबन्धिभिर्विशेष्यविशेषणवाचकैरग्नेः सप्तजिह्वत्वं सूच्यते) The reading पावयन्तु is also a good one. But पालयन्तु suits the context better. IV. 8.5—In place of संनिहितदेवता...,a few mss. read संनिहितास्तपो..., which perhaps is genuine. The insertion of देवताः appears to be a later emendation.

(9) CONSTRUE : युष्मासु अपीतेषु या प्रथमं जलं पातुं न व्यवस्यति, प्रियमण्डना अपि या स्नेहेन भवतां पल्लवं न आदत्ते, वः आद्ये कुसुमप्रसूतिसमये यस्याः उत्सवः भवति, सा इयं शकुन्तला पतिगृहं याति, सर्वैः अनुज्ञायताम्। (शार्दूलविक्रीडितम्)

Śakuntalā, like a true child of nature, loved the trees very much. She first saw that they were watered, before she thought of drinking water herself (this is of course not to be taken literally as some one has done); she loved decoration, but did not pluck the tender leaves, for fear of injuring the trees; when the trees put forth their first blossom during the season, it was a day of special rejoicing for Śakuntalā. Kaṇva wants the trees therefore to bid a fitting farewell to her. अपीतेषु—न विद्यते पीतं (drink, पानं) येषां तेषु, न पीताः (पीतजलाः) अपीताः तेषु, प्रियाणि मण्डनानि यस्याः सा.

(10) CONSTRUE : इयं शकुन्तला वनवासबन्धुभिः तरुभिः अनुमतगमना, यथा एभिः ईदृशं कलं परभृतविरुतं प्रतिवचनीकृतम्। (अपरवक्त्रम्)

Śārṅgarava interprets the कोकिलरव as implying that the trees have given the necessary permission to Śakuntalā. The sweet note of the कोकिल was the gentle answer of the trees to Kanva's request made in the last verse. Some editions put this verse in the mouth of Kaṇva, but it is better that the कोकिलरव should be interpreted in a way complimentary to Kaṇva by Kaṇva's pupil, rather than by Kaṇva. परभृत is the Kokila (परेण भृतः) bird; it is believed that the female cuckoo, in order to save herself the trouble of hatching her eggs, places them

in the nests of a crow who hatches them and nourishes the young ones till they are fit to fly into the sky (see V. 22 below).

(11) CONSTRUE : कमलिनीहरितैः सरोभिः रम्यान्तरः, छायाद्रुमैः नियमितार्कमयूखतापः कुशेशयरजोमृदुरेणुः अस्याः पन्थाः शान्तानुकूलपवनः च शिवः च भूयात् । (वसन्ततिलका)

रम्याणि अन्तराणि (stops, intervening stages) यस्य, कमलिनीभिः हरितैः, छायाप्रधानाः द्रुमाः तैः, नियमितः अर्कस्य मयूखानां तापः यस्मिन् सः, कुशेशयस्य (कुशे जले शेते तस्य) रजोभिः (or रजांसि इव) मृदुः रेणुः यस्मिन् सः, शान्तः च अनुकूलः च पवनः यत्र सः. It is quite clear from the wording in the fourth line (which has two चs) that भूयात् should refer only to शान्तानुकूलपवनः and शिवः, the other three adjectival expressions referring to the permanent features of the road. To have अनुकूलपवन (wind blowing from behind) is a good omen (पवनस्यानुकूलत्वात्प्रार्थनासिद्धिशंसिनः । Raghu I, मन्दं मन्दं नुदति पवनश्चानुकूलो यथा त्वाम् । Megha). This verse is uttered by the sylvan deities, as is clear from the next speech by गौतमी. IV. 11.3—ज्ञातयश्च ते जनाः ज्ञातिजनाः ते इव स्निग्धाः ताभिः, वनदेवताभिः अनुमतगमनासि is an instance of सापेक्षसमास (being equal to वनदेवतानुमतगमना). IV. 11.11—समवस्था–Similar state.

(12) CONSTRUE : मृग्यः उद्गलितदर्भकवलाः, मयूराः परित्यक्तनर्तनाः, (वर्तन्ते); लताः अपसृतपाण्डुपत्राः अश्रूणि मुञ्चन्ति इव । (आर्या)

उद्गलिताः दर्भाणां कवलाः यासां ताः (Cf. मृग्यश्च दर्भाङ्कुरनिर्व्यपेक्षाः । Raghu XIII); परित्यक्तं नर्तनं यैः ते, अपसृतानि पाण्डुपत्राणि याभ्यः ताः. The लताs are like women and the whitish leaves dropped down are the tears shed by them. We may take अश्रूणि मुञ्चन्ति इव with मृग्यः and मयूराः as well. Nature seemed to be filled with anxiety and grief at the impending departure of Śakuntalā. The female deer left off chewing the *Darbha* grass, the peacocks that always take delight in dancing stopped that exhibition of joy, and even the creepers shed tears in the form of leaves. Nature was thus observing a sort of *hartal* that day. Cf. नृत्तं मयूराः कुसुमानि वृक्षा दर्भानुपात्तान्विजहुर्हरिण्यः । तस्याः प्रपन्ने समदुःखभावमत्यन्तमासीद्रुदितं वनेऽपि ॥ Raghu XIV.

(13) CONSTRUE : त्वं सुकृतैः मया तवार्थे प्रथमम् एव संकल्पितम् आत्मसदृशं भर्तारं गता (असि); इयं नवमालिका चूतेन संश्रितवती; संप्रति अहम् अस्यां त्वयि च वीतचिन्तः (अस्मि) । (वसन्ततिलका)

Both the Navamālikā and Śakuntalā were, so to speak, two ...ughters of Kanva; the former had already been united with

the mango-tree, and their happy married life was already marked by him; the other daughter Śakuntalā also, luckily enough, had secured a husband worthy of herself, which was what he had all along desired to bring about. So now, his worries had come to an end, in respect of these two. संकल्पितम् आत्मसदृशं भर्तारम् does not refer to Duhṣanta, but is a general statement about Kaṇva's intention. IV. 13.4—अयं जनः..., a very pathetic sentence (It is known to bring forth tears from the eyes of the audience). Śakuntalā had asked her Friends to take care of the Navamālikā in her absence. The Friends ask her in return who would take care of them in her absence. They would feel themselves all desolate and helpless in a far worse condition than that of the creeper. IV. 13.6— अनसूये अलं रुदित्वा–This shows that Anasūyā was possibly senior in age to Priyaṁvadā; anyway Kaṇva seems to have more confidence in her. He gently rebukes Anasūyā that it was her duty to see that Śakuntalā did not feel very uncomfortable, but if she herself were to weep, Śakuntalā would be weeping all the more. IV. 13.10—एषो...विसर्जयिष्यथ—This description is absolutely true to nature. A new bride going to her husband's house for the first time does fondly ask her parents to send her word from time to time about the pets in the house (dogs, cats, etc.). Here especially as Śakuntalā was herself in a delicate condition, she wants Kaṇva to send a special messenger informing her of the safe delivery of the doe. अनघः प्रसवः यस्याः सा, cf. कच्चिन्मृगीणामनघा प्रसूतिः Raghu V.

(14) CONSTRUE: यस्य कुशसूचिविद्धे मुखे त्वया व्रणविरोपणम् इङ्गुदीनां तैलं न्यषिच्यत सः अयं श्यामाकमुष्टिपरिवर्धितकः पुत्रकृतकः मृगः ते पदवीं न जहाति।

(वसन्ततिलका)

कुशानां सूचिभिः (or कुशः एव सूचिः तया) विद्धे; व्रणस्य विरोपणं (विरोपयतीति, that which heals), श्यामाकस्य मुष्टिभिः परिवर्धितः (क is added to show अनुकम्पा). The young one of the deer had its mouth seriously injured, while chewing the pointed *Kuśa* grass; it was not able to eat anything. Śakuntalā nursed it, applied Iṅgudī oil to the wound and fed it with handfuls of corn offered with her own hands. The young deer in grateful remembrance of the nursing care shown to it is genuinely sorry to see Śakuntalā going away, and as though pleads that she should stay there, by sticking to her as she was moving along. कृतकश्वासौ

पुत्रश्च पुत्रकृतकः (also कृतकपुत्रः), one who is looked upon as a son, an adopted son. IV. 14.3—किं...तावत्- This is a beautiful passage where Śakuntalā condemns herself for her hard-heartedness. Such self-condemnation born of despair is so natural with women. Śakuntalā means to say she is a pitiless woman; no one would be cruel enough to leave the infant deer which needed careful nursing. Why should the deer take the trouble of following one who has no feeling? The deer had lost its mother at its very birth! So far Śakuntalā had acted as its mother; and what mother would leave her infant child and go away? But Śakuntalā had proved to be an exception. She thus was not a woman, but an ogress. Anyway she hoped that Kaṇva would look after the deer. She ultimately requests it to go away.

(15) CONSTRUE : उत्पक्ष्मणोः नयनयोः उपरुद्धवृत्तिं वाष्पं स्थिरतया विरतानुबन्धं कुरु ; अलक्षितनतोन्नतभूमिभागे अस्मिन् मार्गे ते पदानि विषमीभवन्ति खलु । (वसन्ततिलका)

ऊर्ध्वे पक्ष्मणी ययोः उत्पक्ष्मणोः (upturned eyelashes are a sign of beauty ; here the expression perhaps is used to show that the eyes were full of tears), उपरुद्धा वृत्तिः यस्य तम्, विरतः अनुबन्धः (continuation, succession) यस्य तम् , न लक्षितः अलक्षितः नतः उन्नतः च भूमिभागः यस्मिन्. Kaṇva, seeing Śakuntalā weeping continuously, implores her to make an effort to stop the continuous flow of tears, as the path they were going over was uneven, and there was the danger of Śakuntalā falling down. The reading शिथिलानुबन्धम् (with the continuity slackened or relaxed) is also a good one. Kaṇva knows that it was impossible to stop the flow altogether. He expects that to be curbed a little. IV. 15.1- भगवत्-One who is possessed of the six-fold ऐश्वर्य (भग) is called भगवत्. आ उदकान्तात्-Up to the water-side, उदकस्य अन्तः (brink) उदकान्तः तं मर्यादीकृत्य. श्रूयते does not mean 'is mentioned in the Śruti', but simply 'it is traditionally known from वृद्धाचार' etc. There is no Vedic passage as such referring to this popular custom. IV. 15.3— क्षीरप्रधानः वृक्षः क्षीरवृक्षः, the अश्वत्थ or वट is meant. IV. 15.8—नलिन्याः पत्रेण अन्तरितम् (see notes on III. 23.3, above). दुष्करं खल्वहं करोमि- दुष्कर lit. means difficult to do, hence something quite unbearable or inconceivable (Cf. [अतिदुष्करकारिणी खल्वहं येदृशमार्यपुत्रं पश्यन्ती अद्यापि जीवितं न परित्यजामि ।] Nagananda)

The idea is as follows :—The female Cakravāka is seen by Śakuntalā along with her mate. She *remembers* that the Cakravākī passes the night, bemoaning her fate, though separated from her mate only by a single leaf and contrasts her own state with hers. She was separated for months together, from her Lord who was staying away at a distance of several miles from her. So in the eyes of the Cakravākī, Śakuntalā was a callous woman and therefore Śakuntalā blames herself. It is not clear from the text itself whether the Cakravākī was actually crying at that time; there is no stage-direction to that effect, again there was no occasion for her to cry, as it was day-time (the Cakravāka pair is separated at night time only) and she was quite happy in the company of her mate ; Śakuntalā says पश्य or प्रेक्षस्व, and not 'Listen'. If there is इति after दुष्करं खल्वहं करोमि, then we shall have to suppose that the Cakravākī was shouting (because Śakuntalā was going away ?) and the shout is interpreted by Śakuntalā to mean that the Cakravākī was proclaiming to the world how callous Śakuntalā was. Anyway दुष्करं... must refer to Śakuntalā's self-condemnation, in order to justify सखि मैवं मन्त्रयस्व uttered by Anasūyā in reply. Before this speech, some read the verse पुटकिनी... etc. with a small prose passage preceding it, where the Cakravāka is described as not responding to the call of his mate, being sorry on Śakuntalā's account.

(16) CONSTRUE : एषा अपि प्रियेण विना विषाददीर्घतरां रजनीं गमयति : आशाबन्धः गुरु अपि विरहदुःखं साहयति । (आर्या)

Anasūyā requests Śakuntalā not to indulge in self-condemnation by contrasting her state with that of the Cakravākī The Cakravākī is also practically in the same boat (the difference is about the quantity, not the quality of the suffering). Has not the Cakravākī to spend day after day the night (made longer still by separation, cf. अविनोददीर्घयामा कथं नु रात्रिर्गमयितव्या । and अनुपनतमनोरथस्य पूर्वं शतगुणितेव गता मम त्रियामा । Virkam III) in misery ? It is the tie of hope of reunion in future that sustains the Cakravākī, and the same आशाबन्ध should help in keeping up the morale in the case of Śakuntalā. Cf. for the idea in the second half, आशाबन्धः कुसुमसदृशं प्रायशो ह्यङ्गनानां सद्यःपाति प्रणयि हृदयं विप्रयोगे रुणद्धि ॥ Megha, किन्तु तादृशमनुरागं दृष्ट्वा शक्यमाशाबन्धेनात्मानं धारयितुम्। Vikram III, also

the most coveted title a woman can aspire to have ; for a household without the right type of गृहिणी is worse than a forest (गृहं तु गृहिणीहीनं कान्तारादतिरिच्यते ।). Similar passages abound in the Mahābhārata, Rāmāyaṇa, Smṛti works etc., where the duties of married women are described (Cf. भर्तृशुश्रूषणं स्त्रीणां परो धर्मो ह्यमायया । पतिरेव बुधैः स्त्रीणां देवतेति निगद्यते ॥, also the well-known सुभाषित passage अभ्युत्थानमुपागते गृहपतौ तद्भाषणे नम्रता तत्पादार्पितदृष्टिरासनविधिस्तस्योपचर्या स्वयम् । सुप्ते तत्र शयीत तत्प्रथमतो जह्याच्च शय्यामिति प्राच्यैः पुत्रि निवेदितः कुलवधूसिद्धान्त-धर्मागमः ॥). The reading भोगेषु means 'in matters of enjoyment,' भाग्येषु is more emphatic. वामाः कुलस्य आधयः is taken by some to mean 'beautiful (वामाः) women become the prop (आधि) of the family—those who are गृहिणीs.' This is definitely bad. A contrast between गृहिणीs and non-गृहिणीs is obviously indicated and is more to the point. This verse is quoted in the साहित्यदर्पण as an instance of उपदिष्टम् (मनोहारि वाक्यं शास्त्रानुसारतः). IV. 18. 1—कथं... Kaṇva appeals to Gautamī for approval or criticism of what he had said, as Gautamī, a lady, was likely to know more about the duties of ladies, than himself. IV. 18.7—इमे अपि..., it is not customary to send maidens to accompany the new bride. Usually an elderly married sister or relative is sent. IV. 18.10—Kaṇva is compared to the Malaya mountain, his lap to the Malaya slope, and Śakuntalā to the चन्दनलता. The sandal creeper grows comfortably on the Malaya mountain; there is no knowing if it would continue to do the same if transplanted in a different region. Śakuntalā had been very happy with Kaṇva in the forest; would she continue to be so with the King at the capital?

(19) CONSTRUE : अभिजनवतः भर्तुः श्लाघ्ये गृहिणीपदे स्थिता (सती) तस्य विभवगुरुभिः कृत्यैः प्रतिक्षणम् आकुला (सती), अचिरात् प्राची पावनम् अर्कम् इव पावनं तनयं च प्रसूय, (हे) वत्से, त्वं मम विरहजां शुचं न गणयिष्यसि । (हरिणी)

A beautiful verse. Kaṇva points out that in course of time, Śakuntalā would be all engrossed in her husband and his various tasks; and with the addition to the family in the form of a son to her; it would be a wonder if she would continue to feel the pain of separation from him ! विरहजां is objected to by the Marāṭhī-knowing readers, because the expression in bold type means 'a barber' in Marāṭhī. The sun is पावन, because he is the great purifier; शकुन्तला's son is पावन, because he was to

be a Cakravartin. अभिजन–Noble birth [to separate अभि (round) from जनवतः (possessing relatives or men) is bad]. An अभिजनवत् or अभिजात person is thus described —प्रदानं प्रच्छन्नं गृहमुपगते संभ्रमविधिर्निरुत्सेको लक्ष्म्यामनभिभवगन्धाः परकथाः। प्रियं कृत्वा मौनं सदसि कथनं नाप्युपकृतेः श्रुतेऽत्यन्तासक्तिः पुरुषमभिजातं कथयति ॥ Some read after this the verse यदा शरीरस्य... (when in the case of the body and the soul there is bound to be complete separation in time to come, who indeed would feel dejected, when someone is being artificially separated from something else ?), which seems to be entirely out of place. IV. 19.4—सममेव, so that she might not be charged with favouritism. IV. 19.7—प्रत्यभिज्ञान—Recognition, which consists of स्मृति (remembrance) and अनुभव (perception) in the form 'This is the thing which I had perceived or experienced before'. IV.19.8–संदेहेन, Śakuntalā was not aware of the curse, so she is naturally taken aback by this sudden doubt. IV. 19.10—अतिस्नेहः पापशङ्की—Cf. स्वगृहोद्यानगतेऽपि स्निग्धे पापं विशङ्कयते स्नेहात् । Nāgānanda, प्रेम पश्यति भयान्यपदेऽपि । Kirāt. IV. 19.12—युगान्तर, another युग (division of time; the day is divided into four Yugas, of three hours each), so 6 A. M. to 9 A. M. would be the first युग, and युगान्तर would begin at 9 A. M. The party, it appears, had arranged to start early in the morning, so as to avoid the growing heat of the day as much as possible.

(20) CONSTRUE : चिराय चतुरन्तमहीसपत्नी भूत्वा, अप्रतिरथं दौःषन्ति तनयं निवेश्य, तदर्पितकुटुम्बभरेण भर्त्रा सार्धं (त्वम्) अस्मिन् शान्ते आश्रमे पुनः पदं करिष्यसि । (वसन्ततिलका)

Kaṇva says :—Every thing must come in its own time. Śakuntalā would be entitled to take to forest-life, only after she had done full justice to the गृहस्थाश्रम ; when Śakuntalā's son would be old enough to marry and to take over the administration of the kingdom from Duḥṣanta, it would be time for Śakuntalā and Duḥṣanta to retire from worldly life, following the traditions of their race. चत्वारः (the oceans are meant) अन्ताः यस्याः सा च असौ मही तस्याः सपत्नी; न विद्यते प्रतिगतः (opposing) रथः यस्य तम्. निवेश्य, having got him married, तस्मिन् अर्पितः कुटुम्बस्य (family or kingdom) भरः येन तेन. निवेश्य is used by Kālidāsa to mean 'having installed on the throne' elsewhere (स निवेश्य कुशावत्यां रिपुनागाङ्कुशं कुशम् । Raghu XV), but as the same idea is found in the third line (तदर्पितकुटुम्बभरेण), it is better to take निवेश्य to mean 'having found a wife for him.' Cf. for the idea in the verse,

गुणवत्सुतरोपितश्रियः परिणामे हि दिलीपवंशजाः । पदवीं तरुवल्कवाससां प्रयताः संयमिनां प्रपेदिरे॥ Raghu VIII; गलितवयसामीक्ष्वाकूणामिदं हि कुलव्रतम् ॥ ibid III; (रघूणां) वार्धके मुनिवृत्तीनां ibid I; also Manu VI, गृहस्थस्तु यदा पश्येद्वलीपलितमात्मनः । अपत्यस्यैव चापत्यं तदारण्यं समाश्रयेत् ॥ संत्यज्य ग्राम्यमाहारं सर्वं चैव परिच्छदम् । पुत्रेषु भार्यां निक्षिप्य वनं गच्छेत्सहैव वा ॥ IV. 20.3— अथवा चिरेणापि...This is addressed to Kaṇva. Gautamī saw that Śakuntalā was again and again clinging to her father and postponing her departure by asking some question or other (this is quite true to nature). It was no use asking her to stop that. She, therefore, asks Kaṇva to go back as it was already late, and not to waste more time in answering Śakuntalā's questions which did not seem to have any end. IV. 20.5 —उपरुध्यते..., Kaṇva could not brush aside Śakuntalā in a brusque manner (cf. उपरुध्यते ममाश्रमधर्मः Vikram V), so he brings in his तपोनुष्ठान, so as to influence Śakuntalā. IV. 20.7—तपश्चरण...... उत्कण्ठस्व, a beautiful passage describing the inmost thoughts of a daughter when leaving her loving father. Many a father feels all his labours in bringing up his daughter, more than amply rewarded on hearing such sentiments expressed by her on such occasions.

(21) CONSTRUE : (हे) वत्से, त्वया रचितपूर्वम् उटजद्वारविरूढं नीवारबलिं विलोकयतः मे शोकः कथं नु शमम् एष्यति । (आर्या)

Kaṇva finds it impossible to prevaricate here and bluntly tells Sakuntalā that it was unthinkable that his grief would be alleviated. The नीवार corn scattered about near the door, as an offering to the birds, would be growing into shoots, with water poured on it; and every day while going into and coming out of the cottage, his eye was bound to fall on the नीवार shoot which would act as a constant reminder of Śakuntalā to him ! Or उटजद्वारविरूढं नीवारबलि refers to the नीवार offering kept or arranged on the threshold. It was Śakuntalā who had been in charge of the नीवारबलि for years, and Kaṇva would be naturally reminded of her day after day at the time of offering the नीवारबलि. Kaṇva almost breaks down here, and the poet also brings this parting scene to an end, by taking Śakuntalā off the stage immediately after. IV. 21.1—शिवास्ते...,a well-known form of bidding farewell. IV. 21.3—अन्तर्हिता..., they continued to look on as long as possible till Śakuntalā was lost to view by the line of woods, IV. 21.4—For सहचारिणी some read सहधर्मचारिणी which is

an epithet usually applied to a wife. IV. 21.7—शून्यमिव, for Śakuntalā was the star actor in the तपोवन drama (Cf. जगज्जातं शून्यं त्वयि तनय लोकान्तरगते। Nāgānanda). IV. 21.8—स्नेहप्रवृत्ति·· Such is the change provoked by affection. Even though there remain thousand and one things in the forest, still you consider it to be शून्य; because शकुन्तला, whom you consider to be your all-in-all, is not there.

(22) CONSTRUE : कन्या हि परकीयः एव अर्थः, अद्य तां परिग्रहीतुः संप्रेष्य अयं मम अन्तरात्मा प्रत्यर्पितन्यासः इव प्रकामं विशदः जातः। (इन्द्रवज्रा)

प्रत्यर्पितः न्यासः येन सः. A daughter is a deposit placed with the father by the son-in-law. It is the duty of the father to restore the deposit to its rightful owner at the proper time. It is also hinted that a daughter must not remain unmarried. Only when the daughter, after marriage, is safely deposited with the husband, the father becomes care-free and sleeps soundly. A Hindu father of to-day scarcely seems different from his ancestor in the days of Kālidāsa.

This is perhaps the most well-known Act in the play. The parting scene between Kaṇva and Śakuntalā is likely to remain as green as ever, so long as the Sanskrit language lasts.

ACT V

[There does not seem to be an interval of more than a day between the end of the last Act and this. Kaṇva's hermitage, according to one account, was about 15 miles away from Duḥṣanta's capital and Śakuntalā and party left the hermitage about 9 o'clock in the morning on foot and possibly they arrived at Duḥṣanta's court on the same day at about 2 P. M.

The King and Vidūṣaka hear a song sung by Haṁsapadikā, complaining of her neglect, and preference shown to Vasumatī by the King who asks Vidūṣaka to go to Haṁsapadikā to pacify her. On hearing the song, the King feels unaccountably uneasy. The Kañcukin at this stage informs the King that some sages had come with a message from Kaṇva; the King goes to the fire-sanctuary to receive them escorted by his Purohita.

Śārṅgarava presents Śakuntalā to the King and requests him to accept her, adding that Kaṇva had approved of the marriage. The King, under the influence of the curse of Durvāsas, says that he does not remember ever having married the lady in question. Śakuntalā wants to convince him by showing his ring, but finds that it had presumably been lost when they had halted at the Śacītīrtha; then she tries to awaken the King's memory, by narrating an incident that had happened in strict privacy between them. The King simply laughs at the whole incident, remarking that was how wanton women entrapped honest people. Hot words ensue between the King and Śārṅgarava who, with his party, leaves the court, leaving Śakuntalā behind, whose place, he declared, must be with the King. The Purohita suggests that Śakuntalā should stay at his place till she was delivered; if a boy possessing the characteristic signs of a Cakravartin was born to her, the King relying upon the prophecy that he was to have such a son, could take her back as his wife. Śakuntalā starts to go with the Purohita, when near the Apsarastīrtha, a flash of light in the form of a woman carries her off into the sky, nobody knew whereto.]

V. 0. 5—स्वरसंयोगः the blending of different notes, melody. हंसपदिका, one of the ladies in the harem, who was once the King's favourite; वर्ण is गीतिक्रम, or musical notes leading to different musical रागs (स्थायी तथैव संचारी यथारोहावरोहणौ । वर्णाश्चत्वार एवैते कथिताः सर्वगीतिषु ॥, also या देवविषया गीतिर्देववाणिस्तु सा भवेत् । मनुष्यविषया सैव वर्णनाम्ना प्रकाशते ॥ Bharata).

(1) CONSTRUE : (हे) मधुकर, अभिनवमधुलोलुपः त्वं तथा चूतमञ्जरीं परिचुम्ब्य कमलवसतिमात्रनिर्वृतः (सन्) एनां कथं विस्मृतः असि । (अपरवक्त्रम्)

अभिनवे मधुनि लोलुपः; कमले वसतिः एव कमलवसतिमात्रं तेन निर्वृतः. A bee is always after fresh honey from different flowers (a gallant also likes to love different women). The song makes the complaint that the bee actually had found a beautiful mango-blossom, and had contact with it for some time, but all of a sudden had ceased to associate himself with it, being content with merely staying in a lotus which hardly provided any real enjoyment for him. As the King himself explains the allusion, Haṁsapadikā's complaint was that the King had ceased to take interest in her, being content with the older Vasumatī (the King is the

bee; Haṁsapadikā, the mango-blossom; and Vasumatī the lotus which does not give out any honey). विस्मृतः is equal to विस्मृतवान्. V. 1.4—किं तावद्गीत्या..., Vidūṣaka asks this question, because the King seemed to enjoy the song, though it contained a sarcastic reference to him. Sometimes we find that a song, by its mere intonation, enthralls us even though we are unable to grasp its meaning. It would be seen that the song also suggests that Śakuntalā has been forgotten by the King who has been staying in the harem (कमल). In this way, the हंसपदिका episode rightly becomes a continuation of the fourth Act. Śakuntalā is going nearer and nearer to the capital only to find that Duḥṣanta has forgotten her. The Bengali recension, which begins the Act with the entry of the Kañcukin, is thus decidedly inferior in its arrangement of the scene from the artistic point of view. V. 1. 11—परकीयैः हस्तैः, at the hands of others, i. e. by her maids. अप्सरसा (here अप्सरस् is used in the singular, usually the word is used in the plural) वीतरागस्य (one who is disgusted with love-matters) इव suggests the story of Viśvāmitra and Menakā. Vidūṣaka says if he were to go to Haṁsapadikā with that message, he would be roughly handled by her and her maids. शिखण्डक-Lock of hair on the head. गृहीत-Captured, ensnared (with वीतराग), मोक्ष—Release, also salvation. V. 1.13—नागरिकवृत्त्या, in the manner of a gallant citizen (नगरे भवः नागरिकः as opposed to a rustic who knows only how to say things bluntly). The King means to say that if Vidūṣaka manages to make use of appropriate words which are not offensive outwardly at any rate, he would not be in for trouble at the hands of Haṁsapadikā. Vidūṣaka must bear in mind that language is really meant to conceal one's inmost thoughts. V. 1.14-का गतिः, Vidūṣaka had not the courage to say 'no', when pressed by the King thus; so he sets about his business unwillingly enough. The exit of Vidūṣaka at this stage is absolutely essential for the development of the plot. He must not be present when Śakuntalā and party arrive at the court. The Haṁsapadikā episode is thus important, apart from its suggestion, for the purpose of eliminating Vidūṣaka. V. 1.15—इष्टजन..., the excessive उत्कण्ठा is usually caused by separation from one's beloved persons. But the King had all his इष्टजनs with him, hence his surprise.

(2) CONSTRUE : यत् सुखितः अपि जन्तुः रम्याणि वीक्ष्य, मधुरान् शब्दान् निशम्य च पर्युत्सुकः भवति तत् नूनं भावस्थिराणि जननान्तरसौहृदानि चेतसा अबोधपूर्वं स्मरति। (वसन्ततिलका)

रम्याणि (adj. used as a noun, meaning रम्याणि वस्तूनि); सुखं संजातम् अस्य इति सुखितः, बोधः पूर्वः यथा स्यात्तथा, न बोधपूर्वम् अबोधपूर्वम्, भावैः (संस्कारैः mental impressions) स्थिराणि, अन्यत् जननं जननान्तरं तत्र सौहृदानि (सुहृदः भावः ought to be really सौहार्द, but सौहृद is met with frequently). Every one must have sometime or other felt himself to be पर्युत्सुक all of a sudden, without any apparent cause. The Hindus attribute such a feeling to the impressions left on the mind by acts in past lives (the soul never dies, death means only a change of the body in accordance with the *karman* of the soul). Cf. मनो हि जन्मान्तरसंगतिज्ञम् Raghu VII; वामनाश्रमपदं ततः परं पावनं श्रुतमृषेरुपेयिवान्। उन्मनाः प्रथमजन्मचेष्टितान्यस्मरन्नपि बभूव राघवः॥ Raghu XI, or प्राक्तनाः सस्काराः used by Kālidāsa in the same work. Wordsworth in his 'Ode on Immortality' gives vent to the same idea when he says 'Our birth is but a sleep and a forgetting.' V. 2.0—पर्याकुलस्तिष्ठति, a similar expression occurs in Vikram II, where also a short scene follows as here, before the King takes, part in what is going on, on the stage. It is absolutely necessary that the King should remain listless on the stage for some time, after he has uttered the verse रम्याणि... in order that its full implications may be grasped by the audience. If the arrangement of scenes in the Bengali recension is followed (the Kañcukin scene having come at the very beginning), the पर्युत्सुकत्व of the King would be there for a very short duration. The arrangement followed in the Devanāgarī recension and adopted by us is thus distinctly better. V. 2.2—कञ्चुकिन् (for definition, see Appendix A), the Chamberlain,, the Superintendent of the king's harem. He is probably so called, because his official dress is the कञ्चुक or robe ; he also holds a वेत्रयष्टि as a symbol of his office.

(3) CONSTRUE : राज्ञः अवरोधगृहेषु अवहितेन मया आचारः इति या वेत्रयष्टिः गृहीता, सा एव बहुतिथे काले गते (सति) प्रस्थानविक्लवगतेः मम अवलम्बनार्थम् जाता। (वसन्ततिलका)

अवहितेन, being attentive (the reading अधिकृतेन would mean appointed', but that meaning is included in the word आचारः

meaning 'symbol of office' or 'customary observance'; so अवहितेन is better). अवरोधानां (अवरुध्यन्ते इति अवरोधाः ladies in the harem) गृहाणि तेषु, बहूनां पूरणः बहुतिथः (the termination तिथ gives the idea of पूरण or filling up) तस्मिन्, प्रस्थाने विक्लवा गतिः यस्य तस्य ; the reading अवलम्बनार्था (अवलम्बनम् एव अर्थः यस्याः) would go with वेत्रयष्टिः.

The Kañcukin means to say that the cane-staff which formerly (when he was younger) served the purpose of pointing to his office, now becomes useful to him to support himself, when on account of old age his steps falter. It is usual with the Kañcukin in Sanskrit dramas to dilate upon his helplessness on his first entrance on the stage. Cf. for a typical lament of the Kañcukin, सर्वः कल्ये वयसि यतते लब्धुमर्थान्कुटुम्बी पश्चात्पुत्रैरपहृतभरः कल्पते विश्रमाय । अस्माकं तु प्रतिदिनमियं साधयन्ती प्रतिष्ठां सेवाकारा परिणतिरभूत् स्त्रीषु कष्टोऽधिकारः ॥ Vikram III. V. 3.1—अनतिपात्यम्, not fit to be delayed. धर्मासन (also called कार्यासन, or व्यवहारासन), the judgment seat seated on which, the king disposed of the complaints made by the subjects. According to the Daśakumāracarita, the time for taking the धर्मासन is from 9 A. M. to 10-30 A. M. (it appears however probable that the events described in this Act take place in the afternoon. See Introduction). V. 3. 2—न विद्यते विश्रमः यस्मिन्, लोकस्य तन्त्रम् (governance) तस्मिन् अधिकारः (performance or office) or लोके प्रधानाधिकारः (तन्त्र meaning प्रधान), or लोकतन्त्रः (depending upon people) अधिकारः; the king must be ready to discharge his duties whenever the subjects want him. The Bengali recension adds one verse and a small prose passage before लोकतन्त्राधिकारः (these additions in no way affect the development of the plot; the Devanāgarī recension drops them). The verse क्षणात्...मतिः means:—On account of old age, my mind remembers something one moment, forgets it the next moment, like the flame of a lamp about to be extinguished, giving light one moment and producing darkness the next moment.

(4). CONSTRUE : भानुः सकृद्युक्ततुरङ्गः एव; गन्धवहः रात्रिंदिवं प्रयाति (एव); शेषः सदा एव आहितभूमिभारः ; षष्ठांशवृत्तेः अपि एषः (एव) धर्मः । (इन्द्रवज्रा)

The sun knows no rest; his प्रवास is continuous (cf. एक श्लाघ्यो विवस्वान्परहितकरणायैव यस्य प्रवासः । Nāgānanda III), the horses to his chariot are never unyoked (popularly it is believed that from the Makarasaṁkrānti onwards, the sun yokes horses instead of deer to his chariot for six months,—this is the time

when the day gets longer); the wind similarly moves on day and night (if the wind refused to do this, the whole world would perish); the thousand-hooded Śeṣa serpent (Viṣṇu is also supposed to rest on his body) holds the earth on his hoods and does not allow it to topple down in the ocean (earth-quakes are popularly held to be due to the shaking of his hoods by Śeṣa when he relaxes now and then). The king also, who claims one sixth of the produce as tax from his subjects, is therefore bound to be on duty throughout the day and night. The figure of speech is अर्थान्तरन्यास; the general statement about अविश्रम, being the धर्म of kings, corroborates the particular statements in the first three lines. रात्रौ च दिवा च रात्रिंदिवम्, आहितः भूमेः भारः येन सः, षष्ठांशः एव वृत्तिः यस्य तस्य. The sun, the wind and Śeṣa—these three also have अविश्रम लोकतन्त्राधिकार for their धर्म, as their activities are calculated to promote the well-being of the people.

(5) CONSTRUE : (एषः देवः) स्वाः प्रजाः इव प्रजाः तन्त्रयित्वा श्रान्तमनाः (सन्), द्विपेन्द्रः दिवा यूथानि संचार्य रविप्रतप्तः (सन्) शीतं स्थानम् इव, विविक्तं निषेवते। (उपेन्द्रवज्रा)

स्वाः प्रजाः इव, like one's own children. The King is compared to द्विपेन्द्र, subjects to herds, the governance of the subjects to the movements of the herds, and विविक्त (solitude) to शीतं स्थानम्. The King's mind is languid (श्रान्तं मनः यस्य सः), the elephant also is languid both in mind and body, owing to his being scorched by the heat of the sun. Kālidāsa is fond of comparing his heroes to elephants (cf. राजा—मौद्गल्य कलभेन खलु यूथपतिरनुकृतः। Mālavikā V where अग्निमित्र is compared to यूथपति, and his son to the कलभ; also शमयति गजानन्यान्गन्धद्विपः कलभोऽपि सन्। Vikram V, where by implication, Purūravas compares his son to a कलभ). V. 5.2—काश्यप, some editions read कण्व which is perhaps better, for काश्यप is just a Gotra name. उपत्यका is अद्रेरासन्ना भूमिः, the adjoining region of a mountain (आरूढा भूमिः would be अधित्यका, table-land). V. 5.7—तपस्विदर्शनोचित region is the अग्निशरण (the fire-sanctuary). Kauṭilya lays down अग्न्यागारगतः कार्यं पश्येद्वैद्यतपस्विनाम् । पुरोहिताचार्यसखः प्रत्युद्गम्याभिवाद्य च ॥ It would be seen that the King scrupulously follows all the regulations laid down in the अर्थशास्त्र. V. 5.10—प्रतीहारी appears to be an important officer like the A. D. C. and not merely a door-keeper (सन्धिविग्रहसंबद्धं नानाकार्यसमुत्थितम् । निवेदयन्ति याः

कार्यं प्रतीहार्यस्तु ताः स्मृताः). V. 5.11—सर्वे..., the King contrasts his own condition with that of an ordinary person. We find in this world that an ordinary person becomes happy when he has secured what he wanted. But a king continues to be miserable even when he has succeeded in securing his object (चरितः अर्थः यैः, तेषां भावः) ! दुःखोत्तरा–दुःखप्रधाना or दुःखानुगता, the reading दुःखान्तरा means 'mixed with or full of misery'. Cf. सुखानि सोऽभुङ्क्त सुखोपरोधि वृत्तं हि राज्ञामुपरुद्धवृत्तम् । Raghu XVII.

(6) CONSTRUE : (राज्ञां तु) प्रतिष्ठा औत्सुक्यमात्रम् अवसाययति, लब्धपरिपालनवृत्तिः क्लिश्नाति एव; स्वहस्तधृतदण्डं राज्यं (स्वहस्तधृतदण्डम्) आतपत्रम् इव यथा श्रमाय (कल्पते तथा) अतिश्रमापनयनाय न (कल्पते) । (वसन्ततिलका)

The King explains how the चरितार्थता merely brings further trouble. When a king is properly established on the throne, the औत्सुक्य or the thrill of pursuit which had so far guided his activities, comes to an end, but that does not bring any peace of mind; for he is always troubled at the thought that what has been secured by him might be lost by him any moment, so he has to be constantly on the watch for taking precautions against the efforts of his enemies to oust him ; thus his चरितार्थता is the precursor of further trouble. In the case of ordinary persons, there is लब्धपरिपालनवृत्ति (लब्धस्य परितः पालनं तस्मिन् वृत्तिः) no doubt ; but the stakes are not so high, and so the worry is also comparatively slight (This argument does not appear to be sound ; a daily labourer surely would feel the same worry and disappointment if he lost his humble job, as a king when he loses his kingdom. At the same time, it is true, while the labourer can easily secure another job, a king would have to remain on the unemployment list for a long time, if not for ever !). स्वहस्ते धृतः दण्डः यस्य तत्, this goes with both राज्यम् (where the king wields the powers of punishment in his own hands, and does not leave everything to his ministers) and आतपत्रम् (आतपात् त्रायते इति, the handle of which is held in one's own hand, and not held by somebody else). A parasol is rather a heavy object, and so if you are required to hold it yourself, after a time you would feel that it would be better to face the sun's rays, rather than enjoy the shade of the parasol, the holding of which causes great pain and uneasiness. The parasol causes more worry and श्रम than what it seeks to remove. Similarly a king who wants to rule and not merely to reign,

finds that being a king produces more trouble for himself, the pleasures secured from his position being comparatively few. The reading न च श्रमाय goes against the context, as then the idea would be 'the राज्य does not produce श्रम or श्रमापनयन', but obviously we want here a statement to prove that चरितार्थता is दुःखोत्तरा, and so the राज्य must be described as causing श्रम. V. 6.1—वैतालिक —विविधेन तालेन (वितालगानेन) व्यवहरतीति or विविधः तालः प्रयोजनमस्य, 'चरति' इति ठक्, a bard whose chief business is to announce fixed periods of time, to awaken princes in the morning etc. He generally sings the glory of the king or his ancestors (तत्तत्प्रहरकयोग्यै रागैस्तत्कालवाचिभिः श्लोकैः । सरभसमथ च वितालं गायन् वैतालिको भवति ॥ भावप्रकाश).

(7) CONSTRUE : (त्वं) स्वसुखनिरभिलाषः (सन्) प्रतिदिनं लोकहेतोः खिद्यसे; अथवा ते वृत्तिः एवंविधा एव (अस्ति); पादपः हि मूर्ध्ना तीव्रम् उष्णम् अनुभवति, संश्रितानां परितापं छायया शमयति । (मालिनी)

स्वस्य सुखे निराभिलाषः (निर्गतः अभिलाषः यस्य सः). पादपः, पादैः पिवति, a tree, drinking water by its roots ; also पादान् (those who fall at the feet, चरणस्थानीयान्) पातीति, a king. The King selflessly discharges his duty, all his intent is for the delight of the people, at the cost of his personal comfort or pleasure. अथवा implies that there need be no special mention of the King's efforts for the welfare of his subjects. It is the very nature (वृत्तिः) of the King to do so; if the King had acted otherwise, that would have called for some comment. The tree also itself suffers from the sun's heat, but by affording shade to those who resort to it, makes them comfortable.

(8) CONSTRUE : (त्वम्) आत्तदण्डः (सन्) विमार्गप्रस्थितान् नियमयासि, विवादं प्रशमयसि, रक्षणाय कल्पसे; विभवेषु अतनुषु (सत्सु) ज्ञातयः सन्तु नाम; प्रजानां बन्धुकृत्यं तु त्वयि परिसमाप्तम् । (मालिनी)

This verse is uttered by the second Vaitālika. As both the verses are uttered behind the curtain, there is hardly any point in distinguishing the two Vaitālikas as प्रथम and द्वितीय (for the matter of that, any character could utter these verses नेपथ्ये). Possibly the use of प्रथम and द्वितीय suggests that the poet wanted these verses to be uttered by two different persons and the difference in voice, intonation etc. would enable the audience to know this fact. The idea in the second half is as follows :— Generally we find that relatives gather round a person who

is in affluent circumstances, but leave the person in the lurch, when he is poor. They are thus kinsmen in name only. Actually a relative or बान्धव ought to stand by you through thick and thin (उत्सवे व्यसने चैव संग्रामे शत्रुविग्रहे। राजद्वारे श्मशाने च यस्तिष्ठति स बान्धवः ॥). The real relative on whom they can rely under all circumstances is King Duhṣanta alone. In him is found the culmination of the duty of a real बान्धव. ज्ञातयः सन्तु नाम—नाम may mean 'censure' or 'as is well-known'. The same idea is clearly seen in VI. 23 below. Cf. also प्रजानां विनयाधानाद्रक्षणाद्भरणादपि। स पिता पितरस्तासां केवलं जन्महेतवः॥ Raghu I. Both the verses recited by the bards are meant to buck up the King by pointing out to his natural bent of mind and duty which he owes to his subjects. V. 8.1—एते... स्मः, the King uses the plural to refer to himself, a case of the Royal 'we'. It is a great compliment to the bards that their recitation has refreshed the King at once. V. 8.3—अभिनवेन संमार्जनेन श्रिया सहितः, संनिहिता होमार्था धेनुः यत्र. अलिन्द is बहिर्द्वारप्रकोष्ठः, a raised verandah. V. 8.5—परिजन..., because the King had to stand up till the party arrived, and he was too languid to do so without any support. Or, this might be looked upon as a customary posture for kings (an absurd display of pomp and power).

(9) CONSTRUE: उपोढतपसां व्रतिनां तपः विघ्नैः दूषितं किं तावत्? उत केनाचित् धर्मारण्यचरेषु प्राणिषु असत् चेष्टितम्? आहोस्वित् मम अपचरितैः वीरुधां प्रसवः विष्टम्भितः? इति आरूढबहुप्रतर्कं मे मनः अपरिच्छेदाकुलं (वर्तते)। (शार्दूलविक्रीडितम्)

आरूढाः बहवः प्रतर्काः यस्मिन् तत् or बहुप्रतर्कान् आरूढम्, न परिच्छेदः अपरिच्छेदः तेन आकुलं or न विद्यते परिच्छेदः यत्र इति अपरिच्छेदम् एव आकुलम्. व्रतिन्— A hermit observing a vow. The King could think of three possible reasons why the hermits had come to see him— (1) Direct obstruction to their penance, (2) wanton injury to the forest-animals, and (3) the absence of fruits and flowers on creepers and trees, apparently traceable only to king's misdeeds. For the idea in the third line, cf. राजन् प्रजासु ते कश्चिदपचारः प्रवर्तते। Raghu XV, न राजापराधमन्तरेण प्रजास्वकालमृत्युश्चरति Uttara, राजदोषैर्विपद्यन्ते प्रजा ह्यविधिपालिताः। असद्वृत्ते हि नृपताव काले म्रियते जनः॥ Rāmāyaṇa. V. 9.2—सुचरितं (शोभनं चरितं) अभि(साधु)नन्दन्ति ते. The Pratīhārī says, there was no question about anything serious or untoward happenings regarding the hermits.

Duhṣanta had no अपचरित to his discredit. The hermits had possibly come to congratulate their king, that was all.

(10) CONSTRUE : कामम् असौ महाभागः नरपतिः अभिन्नस्थितिः, वर्णानाम् अपकृष्टः अपि कश्चित् अपथं न भजते; तथा अपि (अहं) जनाकीर्णम् इदं शश्वत्परिचित-विविक्तेन मनसा हुतवहपरीतं गृहम् इव मन्ये। (शिखरिणी)

The verse gives the first impressions of a hermit habituated to a stay in solitude, visiting the capital city. महाभागः- Very fortunate, august (आरम्भोत्पत्तिमा मृत्योः, कलङ्को यस्य नो भवेत्। स्याच्चैवानुपमा कीर्तिर्महाभागः स उच्यते ॥). Śārṅgarava says:—' I freely admit that the king of this city is a great or mighty person who always keeps within law; the subjects also do not seem to transgress proper bounds of conduct—not even the lowest of them. But somehow or other my first impressions are unfavourable, may be because I have all along lived in solitude in the forest; but if I had had my way, I would flee away as early as possible from this place, as one would from a house enveloped with flames. There seem to be too many temptations here. न भिन्ना स्थितिः (proper bounds, cf. स्थितेरभेत्ता Raghu III) येन सः. अपकृष्टः-The lowest, the Cāṇḍālas, or the poorest. शश्वत् परिचितं विविक्तं यस्य तेन, जनैः आकीर्णम् or जनाकीर्णे might be taken as noun, cf. न शक्नोम्याकीर्णे आत्मनो जिह्वां रक्षितुम्। Vikram II,] V. 10.1—स्थाने, rightly: he reading जाने means ' I know ', ' I have realised'.

(11) CONSTRUE : (अहम् अपि) इह सुखसङ्गिनं जनं, स्नातः अभ्यक्तम् इव शुचिः अशुचिम् इव, प्रबुद्धः सुप्तम् इव, स्वैरगतिः बद्धम् इव अवैमि। (आर्या)

Śārṅgarava felt instinctive danger in the city-life; Śāradvata condemns it outright. He says that the people in the city hankering after sensual pleasures, appeared to him dirty in body, dirty in mind (harbouring evil thoughts, or brooding over non-eternal objects), immersed in ignorance (not caring for philosophy) and tied down to Saṁsāra (and not caring for salvation). They were simply wallowing in mud and taking delight in doing so. Far better to keep away from such people! अभ्यक्त, anointed with oil. सुप्तम्-मोहनिद्राप्राप्तम्, cf. या निशा सर्वभूतानां तस्यां जागर्ति संयमी। Gītā II. V. 11.1—निमित्त—An evil omen is meant; the throbbing of the other-than-the-left (that is, the right) eye (or arm) in the case of women foretells disaster. V. 11.4—प्रतिहतममङ्गलम्—Cf. the Marāṭhī expression 'इडापिडा टळो, अमंगळ पळो'. V. 11.7—महाब्राह्मण...Śārṅgarava is amused

at the pompous manner in which the Purohita introduced the King as the protector of the आश्रमs and still so humble as to wait patiently for the party, having left off his throne. He, therefore, a little sarcastically addresses him as ' a great Brāhmaṇa ' (who knows how to flatter his patron) and bluntly declares that he sees nothing surprising in the behaviour of the King, to call for any special commendation. All good people are naturally humble and unostentatious. Why make such a fuss about that? V. 11.8—मध्ये तिष्ठन्तीति मध्यस्थाः, staying in the middle between two opposing parties, indifferent.

(12) CONSTRUE : तरवः फलोद्गमैः नम्राः भवन्ति ; घनाः नवाम्बुभिः दूरविलम्बिनः (भवन्ति); सत्पुरुषाः समृद्धिभिः अनुद्धताः (भवन्ति); परोपकारिणाम् एषः स्वभावः एव । (वंशस्थविलम्)

This stanza occurs also in the Nītiśataka of Bhartṛhari. Good men become more humble as they become more and more affluent, while bad men become puffed up with pride, even with the acquisition of a little wealth. V. 12.2—प्रसन्नः (or प्रसन्नानां मुखरागः इव) मुखरागः येषां ते, विश्रब्धं कार्यं येषां ते.

(13) CONSTRUE : पाण्डुपत्राणां (मध्ये) किसलयम् इव, तपोधनानां मध्ये अवगुण्ठनवती नातिपरिस्फुटशरीरलावण्या (अत्रभवती) कास्वित् । (आर्या)

न अतिपरिस्फुटे शरीरलावण्ये (or... परिस्फुटं शरीरस्य लावण्यं) यस्याः सा. The reading केयम् for कास्वित् supplies इयम् as the proper subject, and for that very reason appears suspicious. The use of अवगुण्ठन or veil, if not for the whole body, at least for the head and upper part of the body, can be traced as far back as the Mahābhārata times. It is wrong to say that the Mahomedans introduced the veil into India. The old hermits are compared to पाण्डुपत्रs, and Śakuntalā to किसलयम् (a neuter word). This is a bad simile therefore. Again, Śārṅgarava and Śāradvata appear to be impetuous young hermits rather than old and feeble ones (Śakuntalā is spoken of as their sister, भगिन्यास्ते मार्गमादेशय । IV. 8.3 above). V. 13.4—भवतु—The King puts a stop to any further discussion about the matter, for he could see that the lady was a married one and it is bad form to gaze at married women. कलत्रम् (neuter) means ' a wife.' V. 13.6—किमेवं वेपसे—Śakuntalā had naturally become extremely nervous. V. 13.13—इष्टेन... suggests शकुन्तला here.

(14) CONSTRUE : त्वयि सतां रक्षितरि (सति) (सतां) धर्मक्रियाविघ्नः कुतः घर्मांशौ तपति (सति) तमः कथम् आविर्भविष्यति । (अनुष्टुभ्)

सतां goes with both रक्षितरि and धर्मक्रियाविघ्नः (where it would be a case of सापेक्षसमास). Some are against taking सतां with रक्षितरि, because that would show that दुःषन्त did not give protection to the bad people. But this is unconvincing. Surely a king is expected to punish bad people and not to protect them. Again धर्मक्रिया could be done only by the good and it was they who needed protection, so that they can discharge their religious duties without any hindrance. There can be no trace of darkness when the sun is shining brightly (तपति), similarly when Duḥṣanta is the protector, no obstacle of any kind can make its appearance. Cf. सर्वत्र नो वार्तमवेहि राजन्नाथे कुतस्त्वय्यशुभं प्रजानाम्। सूर्ये तपत्यावरणाय दृष्टेः कल्पेत लोकस्य कथं तमिस्रा ॥ Raghu V. V. 14.1— अर्थवान् , significant (Kālidāsa derives राजन् from रञ्ज् to please, यथा प्रह्लादनाच्चन्द्रः प्रतापात्तपनो यथा । तथैव सोऽभूदन्वर्थो राजा प्रकृतिरञ्जनात् । Raghu IV). My title राजन् is not an empty one, as I have been able to keep my subjects pleased and contented. कुशली, a Brāhmana should be asked कुशल (ब्राह्मणं कुशलं पृच्छेत् क्षत्रबन्धुमनामयम् । वैश्यं क्षेमं समागम्य शूद्रमारोग्यमेव च ॥ Manu 2). V. 14.3—स्वाधीन..., it almost looks as if the hermits objected to the King's inquiry about the कुशल. They say that persons like काश्यप are bound to be कुशल always, because they are possessed of सिद्धिs or miraculous powers (अणिमा लघिमा प्राप्तिः प्राकाम्यं महिमा तथा । ईशित्वं च वशित्वं च तथा कामावसायिता॥). V. 14.5—किमाज्ञापयति, the King shows his modesty by describing the words of काश्यप as an order. V. 14.6—दुहितृ—A daughter, from दुह् to milk (milking the cow was entrusted to daughters generally), or दुर्हिता (if not kept at the husband's house), or दूरे हिता (better placed away from the father's house).

(15) CONSTRUE : त्वम् अर्हतां प्राग्रसरः (इति) नः स्मृतः असि, शकुन्तला च मूर्तिमती सत्क्रिया; तुल्यगुणं वधूवरं समानयन् प्रजापतिः चिरस्य वाच्यं न गतः (वंशस्थविलम्)

अर्हत्, one deserving of worship. In Kālidāsā's times, the word had not got the special sense 'a Jaina or Buddhist sage.' An अर्हत् deserves सत्क्रिया; the King is eminently fitted to have Śakuntalā as his wife. अग्रसरः- अग्रे सरतीति, अग्रेसरः is the more correct form. The Creator unfortunately is in the habit of pairing together couples unsuited to each other. But after a long time in making Duḥṣanta and Śakuntalā husband and wife, the

Creator has wiped off the reproach levelled against him after a long time. वधूः च वरश्च वधूवरम् (a समाहार-द्वन्द्व).

(16) CONSTRUE : त्वया (अस्याः or आत्मनः) गुरुजनः न अपेक्षितः, अनया (अपि) बन्धुः न पृष्टः ; एकैकम् एव चरिते एकस्मै एकम् (अहं) किं भणामि। (आर्या)

There is actually no reason why Gautamī should have said anything here at all. But we can imagine what must have happened. Gautamī is an old hermit-lady holding strict views about what should be the correct behaviour for young ladies. To her the kind of marriage contracted by Śakuntalā was no marriage at all. She could not contain herself at this moment and revealed a bit of her mind to the King. She says that neither the King nor Śakuntalā considered it worth while to consult Kaṇva or her in the matter, which was quite wrong But what could be done now ? When both of them were equally guilty, it was no use complaining to the one against the other. गुरुजनः and बन्धुः refer to the relatives or elders of the King as well as of Śakuntalā. The use of a large number of 'एक' words has made the second line a bit confusing, though the general idea is fairly clear. V. 16.3—किं नु खल्वा...Cf. किं नु खलु साम्प्रतं भर्ता भणाति (Mālavikā V.) said by Mālavikā, when the Parivrājikā describes how Mālavikā came to stay in the harem as maid. V. 16.6—पावकः... Śākuntalā uses the word उपन्यास, as the King had used the expression उपन्यस्तम्. The King's remark 'what is this brought up ?' is as though a fire-flame consuming all the hopes and longings of Śakuntalā. It was an atom-bomb smashing down every thing that Śakuntalā cherished most in her heart. V. 16.8—कथमिदं नाम—Sārṅgarava naturally could not make head or tail of the King's remark. He tries to show that to take the wife to the husband was the most obvious and natural thing to do.

(17) CONSTRUE : जनः ज्ञातिकुलैकसंश्रयां भर्तृमतीं सतीम् अपि अन्यथा विशङ्कते, अतः स्वबन्धुभिः प्रमदा प्रिया अप्रिया वा परिणेतुः समीपे इष्यते ; (वंशस्थविलम्)

अन्यथा, that is, व्यभिचारिणी unchaste. A married lady if she continues to live apart from her husband, at the house of her kinsmen, invites uncharitable comments from people, even though she might be leading a pure, virtuous life. Relatives therefore always wish the married lady to stay with her

husband, whether he likes her or not. There is no doubt that प्रियाप्रिया वा is the correct reading. It is objected to by some on the ground that as a प्रिया प्रमदा is bound to stay with her husband, there is no point in referring to her. This is unnecessarily hyper-critical. Similar expressions are used colloquially in the regional languages. प्रियाप्रिया simply means 'no matter what the woman is like,' and it is not intended to read more than that in the expression. V. 17.1—पूर्वं परिणीता परिणीतपूर्वा. V. 17. 3—साम्प्रतम्, right, proper.

(18) CONSTRUE : राज्ञां कृतकार्यद्वेषः (उचितः) धर्मं प्रति विमुखता उचिता किम् ? प्रायेण अमी विकाराः ऐश्वर्यमत्तेषु मूर्छन्ति । (आर्या)

The second line contains the expression अमी विकाराः, so strictly speaking at least three विकारs ought to be mentioned in the first line. The reading कृतकार्यद्वेषात् धर्मं प्रति विमुखतोचिता राज्ञः rules itself out, as only one विकार viz. धर्मं प्रति विमुखता is directly mentioned there. The reading...कृतावज्ञा seems to be a paraphrase of कृतकार्यद्वेष (even though we take कृतावज्ञा to mean 'wilful insult'). कृशावज्ञा- Insult to the poor (कृश as contrasted with ऐश्वर्यमत्त) is not a very happy expression. We have adopted a reading where only two विकारs are mentioned. We do not think that अमी विकाराः should be interpreted to refer to more than two विकारs at least. It is just a general statement. कुतोऽयमसत्कल्पनाप्रश्नः—The King naturally butts in, when he finds that Śārṅgarava wanted to challenge his *bona fides*. How do these questions arise ? They are all out of order, says he. Śārṅgarava had almost suggested that (1) the King now felt aversion to Śakuntalā (कृतकार्यद्वेषः), (2) he did not want to act righteously by accepting her as his wife (धर्मं प्रति विमुखता) and so he looked down upon the forest-girl. मुर्छ्- To grow strong. Cf. तमसां निशि मूर्छतां निहन्त्रे हरचूडानिहितात्मने नमस्ते । Vikram III. V. 18.1—विशेषेण...., this is downright insult offered to me.

(19) CONSTRUE : एवम् उपनतम् इदम् अक्लिष्टकान्ति रूपं प्रथमपरिगृहीतं स्यात् न वा इति अध्यवस्यन् (अहं), विभाते भ्रमरः अन्तस्तुषारं कुन्दम् इव, परिभोक्तुं च न, हातुम् अपि न खलु शक्नोमि । (मालिनी)

एवम्, thus, that is, with the child in the womb. The रूप is compared to कुन्द, the गर्भ to the तुषार or dew. अक्लिष्टा (न क्लिष्टा) कान्तिः यस्य तत्. Narayan Shastri Khiste comments as follows :— तुषारोऽत्र गर्भस्थानीयः । मकरन्दपूर्णमपि कुन्दं तुषारस्पर्शासहो भ्रमरो यथा भोक्तुं न शक्नोति तथैव परिपूर्णलावण्यामपि सगर्भामिमां स्वीकर्तुं राजा न शशाकेत्यर्थः ।

It would be seen that the King is seriously attracted by Śakuntalā's beauty and he is now prepared to gaze at a woman who is not acknowledged as his wife by him. Kālidāsa does not describe his heroes as angels; they are human beings and are all the more likeable for being a little bad. A perfect hero is more or less a monstrosity which repels rather than attracts. V. 19.2——अहो धर्मा ..., the Pratīhārī rightly points out what the majority of people would have done if they were in Duhṣanta's place. V. 19.4—जोषम् , silent. Why do you not speak out ? Why are you hesitating ? V. 19.5-7—चिन्तयन्नपि...प्रतिपत्स्ये-The King describes how he is on the horns of a dilemma:—(1) He honestly does not remember to have married the lady. How can he then accept her as his wife ? Further, (2) the lady is pregnant, which means that he would be just a nominal father to the child born to her, a position which no one would consider honourable. If the reading is क्षेत्रिय (one who commits adultery) then the idea is, the King would be guilty of having intercourse with another's wife, which is a heinous crime), क्षेत्रिन्-The wife is the क्षेत्र, the husband is the क्षेत्रिन्. If the child is born of the husband of the mother, it is called औरस; if the child has for its father some one other than the husband of mother, it is called क्षेत्रज. V. 19.8—अपवार्य- Aside (see Appendix A for definition etc.). The question here is, whom is Śakuntalā addressing ? It cannot be Śārṅgarava; no one seems to take any notice of her speech. Why should it not be आत्मगतम् then ? V. 19.10—मा तावत्- This is an answer to the King's question कथं... प्रतिपत्स्ये. Do not talk nonsense. Or, Śārṅgarava says indignantly: ' All right, you have qualms of conscience (?) to accept her. Do not accept her ! '

(20) CONSTRUE : कृताभिमर्शां सुताम् अनुमन्यमानः, येन मुष्टं स्वम् अर्थं प्रतिग्राहयता दस्युः इव (त्वं) पात्रीकृतः असि, (सः) मुनिः त्वया विमान्यः नाम । (उपजातिः)

The construction of the verse is an involved one; it is intended thereby to depict the righteous indignation of the speaker. Śārṅgarava means to say : The great Kaṇva overlooked the outrage perpetrated upon his daughter by Duhṣanta; instead of punishing the evil doer, he offered his daughter to him, believing that it would settle matters amicably. But instead of

being grateful to Kaṇva, and accepting Śakuntalā as his wife, Duḥṣanta was raising all kinds of objections, practically dubbing the great Kaṇva as a liar and insulting him as if he was a loafer! To put it plainly, the King was a scoundrel and a robber who ought not have been shown any consideration; but strange to say the accused was playing the role of the accuser! A piece of more brazen-faced effrontery, it would be impossible to find. नाम is used ironically; it is right that you should insult the मुनि! (This is how the दुःखशील तपस्विजन referred to in IV. 3B. 17 above, looks at the matter, as rightly suspected by Anasūyā). मुष्टम् अर्थम्, the stolen thing (Śakuntalā with whom the King had intercourse without Kaṇva's consent). मुष्टम् is not grammatical; मुषितम् is the correct form. दस्यु is a Vedic word referring to the enemies of the Āryans, a vile person, a robber. V. 20.2—प्रत्ययार्थं प्रतिवचनम्, a reply that would convince him. V. 20. 8—आत्मा शोधनीयः (*v. l.*), I must clear myself of the unjust accusation. आत्मा शोचनीयः, it is now fixed (व्यवसितम्) that my lot is going to be extremely miserable. V. 20.9—पौरव युक्तं नाम...It is extremely अयुक्त on the part of a descendant of the great Puru to deceive a simple girl by false promises in a holy place! V. 20.12—शान्तं पापम्, a stock formula indicating that the speaker is completely at variance with the sentiments expressed.

(21) CONSTRUE: कूलंकषा सिन्धुः प्रसन्नम् अम्भः (आविलयितुम्) तटतरुं, (पातयितुम्) च इव, (त्वं) व्यपदेशम् आविलयितुम् इमं जनं पातयितुम् च ईहसे किम्? (आर्या)

कूलं कषति इति कूलंकषा (Śakuntalā is also कुलंकषा). सिन्धुः fem. (river), clear waters, tree on the bank are respectively the उपमान for Śakuntalā, family, and the King. आविलयितुम्—Inf. from आविलय् denom. from आविल, turbid (the expression आविलं पयः occurs in Mālavikā II. 7). The King means to say that Śakuntalā was bringing into disrepute him as well as her own family by her reckless statements. V. 21.4—उदारः, reasonable, right. कल्पः, idea, proposal. V. 21.9—शक्रावतार seems to be a small village wherein was a तीर्थ sacred to Śacī (see Prelude to Act VI below). V. 21.11—इदं...,प्रत्युत्पन्ना मतिः यस्य तत्, स्त्रीणां समूहः स्त्रैणम्. The King says—Women are said to be ready-witted (and able to invent or fabricate stories on the spur of the moment); that is proved

by Gautamī's ready answer to account for the loss of the ring. Actually there was no ring anywhere, but it was amusing to see how ladies stick to and abet one another. V. 21.13—विधिना..., Fate has been against me as is seen from the loss of the ring, but you need not think that you have won as yet. I have other evidence to convince you. V. 21.14—श्रोतव्यमिदानीं संवृत्तम् and शृणुमस्तावत् (line 16) —What bitter sarcasm underlies these briefest of expressions! The King is now fully convinced that Śakuntalā was a cheat and a fraud, so he gives vent to his feelings in this manner. He says in effect :—You wanted first to give me ocular proof by showing me something; you failed there; now you want me to *hear* something (there is a lot of difference between hearing and seeing); it is possible to concot any story. But who would believe in it? V. 21.16—नन्वेकादिवसे...Śakuntalā begins in this elaborate manner, in the hope that the details given might awaken the King's memory. But this makes the King all the more suspicious, who simply says शृणुमस्तावत् (we must suppose that the actor representing Śakuntalā stops a bit after संनिहितमासीत्, in order to watch the reaction on the King's face). The King however shows no change, but assures Śakuntalā that he is attentive and she should go on, implying that he does not believe a word of the fairy tale that Śakuntalā was so elaborately fabricating! The reading वेतसलतामण्डप is preferred by some on the ground that in Act III that bower is referred to; but this is quite a different episode and नवमालिका-मण्डप is more likely to be the original reading (for, वेतसलतामण्डप could not have been so readily changed into नवमालिकामण्डप by an emendator). V. 21.24—उपच्छन्दितः coaxed. V. 21.26—सगन्धेषु.... समानः गन्धः येषां ते सगन्धाः, kinsmen. Every one trusts his own tribe. So, it was no wonder that the forest-deer was not prepared to trust the city-dweller, but showed its preference for Śakuntalā who was an आरण्यक like itself. V. 21. 28—आत्मकार्यं..., आत्मनः कार्यं निवर्तयितुं शीलम् आसां तैः, the King passes his judgment in clear terms now:—The whole story is a fabricated one, but it is the usual tale of a scheming woman to ensnare an honest man by her charm; but whatever success she might have elsewhere, Duḥṣanta was not a विषयिन् (sensualist) to fall a prey to her wiles. V. 21.32—कैतवम्—Roguery, fraud. कितवस्य कर्म; कितव is a gambler and gamblers are notorious for sharp practices (किं तव

किं तवेति शब्दानुकृतिः, for, in a gambler's den, किं तव (what is your throw) is being heard all round, so the players are called कितवs). V. 21.33—तापसवृद्धे; said rather in heat, 'you hag of an ascetic'.

(22) CONSTRUE : स्त्रीणाम् अशिक्षितपटुत्वम् अमानुषीषु (अपि स्त्रीषु) संदृश्यते; याः प्रतिबोधवत्यः (तासु) किम् उत ? परभृताः स्वम् अपत्यजातम् अन्तरिक्षगमनात् प्राक् अन्यैः द्विजैः पोषयन्ति खलु । (वसन्ततिलका)

अमानुषीषु, among non-human females, i. e. among female birds, beasts etc. (the expression extends to देवयोनिs etc. as well, for they too are अमानुष, but that meaning is not intended by the King here). The King points out that women are naturally clever (cf. निसर्गनिपुणाः स्त्रियः, Mālavikā II; स्त्रियो हि नाम खल्वेता निसर्गादेव पण्डिताः, Mṛccha IV) and this is seen, even in the lower creation—that of birds and beasts. The female cuckoo imposes upon the gullible crows and gets her eggs hatched without any trouble to herself. It is no wonder that females of the human species educated or uneducated know intuitively how to achieve their own ends. It is clear that the poet refers to Śakuntalā's own case in the last two lines (thus showing that अमानुषीषु refers to the Apsarases as well); before Menakā (who was परभृता, servant to Indra) flew back to the heavens, she managed to have her daughter nourished and taken care of by द्विजs (twice-born, the Brāhmaṇa hermits; जन्मना जायते शूद्रः संस्काराद् द्विज उच्यते । the performance of the उपनयन indicates the second birth). It is also hinted that Śakuntalā's own child would be looked after by द्विजs, Mārīca and others. V. 22.4—क इदानीं... धर्मस्य कञ्चुकं (cloak, garb) प्रवेष्टुं शीलमस्य, तृणैः छन्नः कूपः उपमा यस्य. Śakuntalā is now angry and calls the King अनार्य, and compares him to a well concealed by grass, so that simple people like herself could be easily deceived by him who was masquerading under the guise of a pious, truthful person.

The prose order of the verse न तिर्यग्...given in the foot-note is as follows:—(अत्रभवत्याः) अवलोकितं तिर्यक् न (भवति), चक्षुः आलोहितं (दृश्यते); वचः अपि परुषाक्षरं पदेषु च न संसज्जते; सकलः एषः बिम्बाधरः हिमार्त इव वेपते; स्वभावविनते भ्रुवौ युगपत् एव भेदं गते । (शिखरिणी). This is a good verse, but is dropped in the Devanāgarī recension. It has a Kālidāsian touch no doubt. The King points out how Śakuntalā's

anger differed from that displayed by a city-bred coquettish woman. A city lady would throw side-long glances, Śakuntalā was facing him squarely; a city-lady would, even when angry, take care to see that the eye becomes *slightly* red, Śakuntalā's eye was red all over; a city-lady would use harsh language, but sugar-coated; Śakuntalā was out-spoken enough, not minding whether the words used were parliamentary or not; a city-lady would make her lower lip throb a little, Śakuntalā's whole lower lip was throbbing; a city-lady would gracefully knit her eye-brows one after another; Śakuntalā knit them simultaneously. ...संगच्छते (instead of संसज्जते) is explained by a commentator as पदेषु लक्ष्येषु अस्मासु न संगच्छते, नागररमणीमुखात्तु ईदृशं परुषाक्षरं वच एव न निर्गच्छति, सत्यत्वात् लक्ष्येषु च संगच्छत इत्यभिप्रायः। This is hardly satisfactory. The idea seems to be that the harsh words are not suitably chosen as would be done by a city-lady. V. 22.5—सन्दिग्धबुद्धिं...लक्ष्यते—The reading वनवासादविभ्रमः... is certainly more poetic; अविभ्रमः, natural, not possessing artificial graces.

(23) CONSTRUE : विस्मरणदारुणचित्तवृत्तौ रहः वृत्तं प्रणयम् अप्रतिपद्यमाने मयि एव अतिलोहिताक्ष्या (अनया) कुटिलयोः भ्रुवोः भेदात् स्मरस्य शरासनम् अतिरुषा भग्नम् इव। (वसन्ततिलका)

विस्मरणेन दारुणा चित्तवृत्तिः यस्य तस्मिन्. Śakuntalā was very angry, she had knit her eye-brows to the farthest extent (the curved eye-brows of beautiful women are often compared to Madana's bow), with the result that she seemed to have snapped asunder Madana's bow (presumably hoping that in future at any rate simple-hearted women would not be made to fall in love with scoundrels like the King). The idea is a good one, but this verse is distinctly inferior to the last one; but as it is quoted by Bhoja, in his Sarasvatikaṇṭhābharaṇa, it cannot be discarded. If we drop the prose passage prior to this verse, both this and the last one would have their distinct spheres. V. 23.1—भद्रे, the King seems to have relented a bit, and addresses Śakuntalā in a gentle manner. This passage is put in the mouth of the पुरोहित in some editions, perhaps because दुःषन्त should not be made to refer to his own चरित, but this is an exceptional occasion and दुःषन्त has got to say something against the open accusation against him. तथापीदं... Duḥṣanta's life is an open book, and such conduct (परस्त्रीग्रहण) is foreign to that and has

no scope there. The reading प्रजास्वपि means, such conduct is not seen anywhere among his subjects, much less chance of its obtaining in the case of the King whose conduct must be always above suspicion.

(23 A) CONSTRUE : यूयम् एव प्रमाणं लोकस्य धर्मस्थितिं च जानीथ; लज्जाविनिर्जिताः महिलाः किम् अपि न जानन्ति। (आर्या)

This is a good verse (but usually dropped as it is not found in the Devanāgarī recension). Śakuntalā gives a dignified and sarcastic reply to the King's statement based upon his self-complacency :—You think that your acts are well-known and you know the pulse of your people, but you have the cheek to assert that ladies who are so modest and restrained are entirely ignorant and are incapable of forming any judgment ! How you are deceiving yourself ! V. 23A 5—पुरुवंश... This is put in the mouth of Gautamī in some editions. V. 23A.6—अप्रतिहतम् is another reading meaning 'not warded off.'

(24) CONSTRUE : अतः विशेषात् रहः संगतं परीक्ष्य कर्तव्यम्, अज्ञातहृदयेषु सौहृदम् एवं वैरीभवति। (अनुष्टुभ्)

All संगतम् should be done after proper examination. But a matrimonial (रहः-संगतम्) union or close intimacy requires additional care to be taken if there is to be no repentance afterwards. Union contracted hastily, by persons not realising that appearances are generally deceptive, is bound to end in misery. There is no doubt that the poet here warns his readers against the so-called love-marriages contracted in secret, without the consent of the elders. V. 24.1—संभृतं, lit. collected, heaped together (अक्षरैः understood). The reading संयुताक्षरैः makes the meaning clear. V. 24.2— अधरोत्तरम् अधरं च तत् उत्तरम्, what is low is regarded as high and *vice versa*. विपर्ययः, misrepresentation, absurdity. Some explain of श्रुतं भवद्भिरधरोत्तरम् as 'You have studied (श्रुतं) a base (अधरं) reply.' The King says that it was wrong to blame him merely on the word of the lady ! Sārṅgarava says that the King's plea is entirely absurd ; who would trust a professional deceiver in preference to a lady who is known for her open-hearted conduct throughout her life ?

(25) CONSTRUE : यः आ जन्मनः शाठ्यम् अशिक्षितः तस्य जनस्य वचनम् अप्रमाणम् ! यैः परातिसंधानं विद्या इतिं अधीयते ते आप्तवाचः सन्तु किल ! (उपजातिः)

Śārṅgarava points out the अधरोत्तर (absurdity) in the King's argument :—Śakuntalā who never knew or was taught what deceit was since her birth is not to be believed in! While the King who is taught specially how to deceive others (the Arthaśāstra lays down elaborate rules in this behalf) is to be taken as speaking the truth! What a travesty of facts! आप्तवाचः, आप्तः means यथार्थवक्ता, आप्तस्य इव वाचः येषां ते. V. 25.1—सत्यवादिन्—Said ironically, you who lay so much store on सत्य, bragging about it in season and out of season. अभ्युपगतम्— Admitted: We do study the science of deceiving others, but would Śārṅgarava care to tell him what he (the King) has to gain by deceiving a lady? For, no one does anything without a purpose in view; what possible purpose could there be in the case in question, which the King desires to achieve? V. 25.3—Śārṅgarava indignantly says that he is not concerned with what the King wants to achieve by deceiving Śakuntalā, but he is perfectly clear about what the King would get thereby, viz. damnation, permanent disgrace!

(26) CONSTRUE : तत् एषा भवतः पत्नी, एनां त्यज वा गृहाण वा; दारेषु हि सर्वतोमुखी प्रभुता उपपन्ना। (अनुष्टुभ्)

There is no doubt that पत्नी (and not कान्ता) is the correct reading. As far as Śāradvata is concerned, Śakuntalā was the lawfully wedded wife of the King (whether the King acknowledged her as such or not was an entirely different matter). कान्ता means 'the loved one', but Śāradvata is unlikely to look upon Śakuntalā as some one other than a पत्नी; his preceptor Kaṇva had asked him to take Śakuntalā to her *husband* Duhṣanta and that was more than enough for him. दाराः–दारयन्ति भ्रातॄन् (wife that creates dissension between brothers; the word is mas. in gender and is always used in the plural). The reading उपयन्तुः (of the husband) हि etc. simply refers to the प्रभुता; it does not say whether it is उपपन्ना or not. A word like that is quite necessary. V. 26.8—पुरोभागे—दोषदर्शिनि, पुरः भागः यस्याः, one who is too 'forward, one likely to find fault with everything. A woman cannot enjoy स्वातन्त्र्य. Cf. पिता रक्षति कौमारे भर्ता रक्षति यौवने। रक्षन्ति स्थविरे पुत्रा न स्त्री स्वातन्त्र्यमर्हति॥ Manu.

(27) CONSTRUE : यदि क्षितिपः यथा वदति तथा त्वम् असि, (तर्हि) उत्कुलया त्वया पितुः किम्? अथ तु (यदि) आत्मनः व्रतं शुचि वेत्सि, (तर्हि) पतिकुले तव दास्यम् अपि क्षमम्। (द्रुतविलम्बितम्)

उत्कुलया=कुलम् उत्क्रान्तया. If the pregnant Śakuntalā is not the wife of Duḥṣanta, she is a कुलटा and no father would admit a कुलटा daughter in his house; if, Śakuntalā knows herself to be chaste and the King is wantonly refusing to acknowledge her, the only place where a chaste woman can stay with honour is the husband's house, no matter whether she is treated there as a slave. In any case Śakuntalā cannot follow them. V. 27.2—भो..., the King, seeing that the hermits were bent upon going away and were not prepared to listen to his arguments, says this rather plaintively:— 'Why do yo mislead the lady ? There is no earthly chance of my acknowledging her as my wife.'

(28) CONSTRUE : शशाङ्कः कुमुदानि एव, सविता पङ्कजानि एव बोधयति, वशिनां हि वृत्तिः परपरिग्रहसंश्लेषपराङ्मुखी। (आर्या)

The moon makes only night-lotuses bloom and the sun the day-lotuses; both of them are वशिन्s and care only for those lotuses which they love. By no amount of persuasion, would the moon and the sun begin to like day-lotuses and night-lotuses respectively. परस्य परिग्रहः (wife) तस्य संश्लेषः तत्र पराक् मुखं यस्याः सा. Cf. का त्वं शुभे कस्य परिग्रहो वा किं वा मदभ्यागमकारणं ते। आचक्ष्व मत्वा वशिनां रघूणां मनः परस्त्रीविमुखप्रवृत्ति ॥ Raghu XVI. V. 28.1—यदा..., Śārṅgarava says this, apparently impressed by the King's sincerity:—In the likely case of the King's having forgotten everything about his marriage with Śakuntalā, the King's abandonment of Śakuntalā would be a positive अधर्म of which a king must never be guilty. What has the King to say to this ? V. 28.2— गुरु च लाघवं च, what is better or worse.

(29) CONSTRUE : अहं मूढः स्याम्, एषा वा मिथ्या वदेत्, इति संशये (अहं) दारत्यागी भवामि, आहो परस्त्रीस्पर्शपांसुलः (भवामि)। (अनुष्टुभ्)

परस्त्रियः स्पर्शेन पांसुलः. If the King is suffering from loss of memory in abandoning Śakuntalā, he would be a दारत्यागी; if Śakuntalā is telling a lie (and is somebody else's wife), he would be guilty of adultery if he were to accept her. Thus the King is in a quandry. So both the परित्यागपक्ष and the परिग्रहपक्ष are equally unacceptable. V. 29.4—आदिष्टपूर्वः—पूर्वम् आदिष्टः, आदिश्— to foretell the future (Cf. इयं पितरि जीवति...साधुना मत्समक्षमादिष्टा, Mālavikā V). V. 29.5—तस्य (चक्रवर्तिनः) लक्षणैः उपपन्नः V. 29.9—देहि

मे विवरम्, open up a breach for me, so that I might engulf myself into it. The expression shows extreme distress. The stage-direction राजा...चिन्तयति (V. 29. 11) is necessary to allow some time for the audience to recover themselves from the shock of witnessing a cruel catastrophe. Everybody is stunned and dazed and it is only the sudden entrance of the Purohita with a wonderful piece of news that awakens the King (and the audience) from the sudden stupor.

(30) CONSTRUE : सा बाला स्वानि भाग्यानि निन्दन्ती (सती) बाहूत्क्षेपं क्रन्दितुं प्रवृत्ता च (आसीत्). स्त्रीसंस्थानम् एकं ज्योतिः अप्सरस्तीर्थम् आरात् एनाम् उत्क्षिप्य तिरोऽभूत् च। (शालिनी)

आरात्, near by. अप्सरस्तीर्थं must have been very close by Duhṣanta's capital ; if we read जगाम for तिरोऽभूत्, the idea would be that the ज्योतिः lifted up Śakuntalā and took the direction towards the अप्सरस्तीर्थ. बाहू उत्क्षिप्य = बाहूत्क्षेपम्, a णमुल्-form. स्त्रियाः संस्थानम् (form) इव संस्थानं यस्याः सा. No one could make out what the ज्योतिस् was, it just appeared like a female form. The reference to the अप्सरस्तीर्थ is made to give a glimpse of the truth to the audience (It was the Apsaras Menakā who had carried Śakuntalā off, as we shall know from Act VI). V. 30. 2—The reading भगवन् is bad as it is a wrong form of address for a Purohita. सः अर्थः, that matter about which so much fuss had been made. The King says that as far as he was concerned, Śakuntalā was just a stranger to him ; why should he bother himself about her now ? The expression सोऽर्थः shows that the King has washed his hands clean of the matter. V. 30.4—(विलोक्य), the propriety of this stage-direction is not clear ; if the idea is that the Purohita is taken aback at the King's categorical statement, and so looks at the King to find out whether the King was seriously making the statement, then विलोक्य is quite tame; the poet should have used an expression like निर्वर्ण्य (which would make Purohita's behaviour rude). Or विलोक्य simply suggests sympathy for the King in his sad predicament or admiration for him for his courage in resisting temptation. V. 30.5— शयनभूमि..., the King is so tired that he wants to take rest. शयनभूमि-भूमि is not a good expression to convey the idea of 'chamber'.

(31) CONSTRUE : कामं प्रत्यादिष्टां मुनेः तनयां परिग्रहं न स्मरामि; बलवत् दूयमानं मे हृदयं तु प्रत्याययति इव। (आर्या)

तनयां परिग्रहं is equal to तनया मम परिग्रहः इति. I do not remember Śakuntalā to have been my wife. But my अन्तःकरणप्रवृत्ति (which is the प्रमाण in the case of the good I. 19) tells me that I did marry her. The reading मां makes the idea clearer by furnishing an expressed object for प्रत्याययति. The verse shows that in spite of his statement to the Purohita that the Śakuntalā-chapter had been closed for him, Duḥṣanta continues to think of her. Even the curse of Durvāsas seems powerless against the intuitional inclinations of the heart, that flash up now and then.

This Act also is very effective on the stage. The unjust treatment meted out to Śakuntalā (for which no one can be held really responsible), and her being carried off by some mysterious woman, leaves the audience completely dazed and the drop of the curtain comes at the appropriate time for them to compose their feelings. The last verse is deliberately put in by the poet to canvass sympathy for Duḥṣanta as well.

ACT VI

The interval between the end of the last Act and the Prelude to Act VI is five or six years.

[Two police-men have caught a fisherman trying to sell in the capital (Hastināpura) a valuable ring engraved with the name of the King. The fisherman states that he found the ring in the belly of a *Rohita* fish caught by him at the Śakrāvatāra hamlet, where he lived by carrying on his trade of catching fish. The Inspector takes the ring to the palace, to ascertain whether the fisherman's statement about how he came by it, could be corroborated in some way. At the sight of the ring, the curse of Durvāsas comes to an end; the King remembers everything about Śakuntalā, and orders the Inspector to pay a handsome reward to the fisherman who was overjoyed to find that he was to be let off (the police-men expected that he would be punished with death) and was also to get a reward in the bargain. The fisherman agrees to share half of the reward with the police, and all of them go to the liquor-shop to cement their friendship over bottles of wine.]

VI. 0.1—नागरिकः, नगरे नियुक्तः, one appointed to guard the city, Inspector of Police. श्यालः, brother-in-law. Generally the King's

brothers-in-law were given important posts. According to Amara, the राजश्याल was also राष्ट्रिय. The post of a राष्ट्रिय appears to be more important than that of a नागरिक. The King, who had many wives, had a large number of brothers-in-law to provide for, and some key-posts were apparently reserved for them. Here the नागरिक is shown later to go with the fisherman to partake of liquor. So he could not have been a very high Police-officer like the Police Commissioner of modern times. Some think that he must have been a person belonging to a हीन caste. VI. 0.2—कुम्भीरक—A thief, a rascal (कुम्भिनम् ईरयति इति कुम्भीरः स एव कुम्भीरकः, or one who breaks through a house (कुः = earth). ताडयित्वा—This seems to be the only method known to the Police in all times, to extort confession from the accused. V. 0.4—मणीनां बन्धने (in the setting of the gems) उत्कीर्णं नामधेयं यस्मिन् तत्, this means that the name was carved on the collet where the gems were set, or that the बन्धन of the gems was so made that the King's name was formed out of the arrangement. V. 0.5—नाटितकम्, gesticulation. VI. 0.8—किं..., a natural touch. One can easily imagine the policeman speaking thus sarcastically to a low-class person. VI. 0. 11—पाटच्चरः—(पाटयन् or पाटत् शब्दं कुर्वन्, पटच्चत् आवेष्टितः चरति) A robber. किं..., these interruptions add so much to the naturalness of the dialogue. The police-man wants the accused to give only relevant details; what was the use of wasting time? The information that he was a fisherman by caste was hardly germain to the matter in hand (the police-man is wrong here, as we shall see later on). Those who have experience of police investigations say that it is very difficult to get any systematic account of what had happened from the witnesses or accused persons. They would persist in bringing irrelevant matters and it is only after a patient cross-examination that truth comes out glimmering. VI. 0.14—अनुक्रमेण—This is rather too much to expect from the fisherman. Apparently the Inspector wants the fisherman to tell his story in his own way (not necessarily in a logical or systematic order!, without being interrupted. VI. 0.15—आवुत्त, lit. भगिनीपतिः, an honorific term of address. VI. 0.18—जालम् (net) and उद्गालः (hook) are the chief instruments for a fisherman's trade. VI. 0.19—विशुद्धः holy, said ironically; because the calling of a fisherman involved हिंसा which was condemned by the Sāstras.

(1) CONSTRUE : यत् किल विनिन्दितं कर्म सहजं तत् विवर्जनीयं न खलु;. पशुमारणकर्मदारुणः श्रोत्रियः अनुकम्पामृदुः एव। (वैतालीयम्)

Kālidāsa is here definitely taking his cue from the passage in the Gītā, सहजं कर्म कौन्तेय सदोषमपि न त्यजेत्, also, स्वधर्मे निधनं श्रेयः परधर्मो भयावहः॥ (Manu also says the same thing, वरं स्वधर्मो विगुणो न पारक्यः स्वनुष्ठितः। परधर्मेण जीवन् हि सद्यः पतति जातितः॥). पशूनां मारणस्य कर्मणा दारुणः, छन्दः अधीते इति श्रोत्रियः (श्रोत्र is substituted for छन्दस्, जन्मना जायते शूद्रः संस्काराद् द्विज उच्यते। विद्यया याति विप्रत्वं त्रिभिः श्रोत्रिय उच्यते॥) a Brāhmaṇa who has the necessary संस्कारs performed upon him and who is well-versed in the Vedas. अनुकम्पया मृदुः. By putting this verse in the mouth of the fisherman, Kālidāsa wants to suggest that the statement therein is of universal acceptance. The Śāstras have prescribed certain duties for certain people in the interests of the society as a whole. No one has the right to condemn the Śāstric injunctions. The हिंसा in sacrifices is permitted by the Śāstras, but it would be wrong to suppose that the learned Brāhmaṇa responsible for it is hard-hearted, or revels in slaughter. He is really the meekest of men, but does the duty devolved upon him. We may take this as the reply of the poet to the condemnation of Vedic sacrifices, maliciously indulged in by the followers of Buddhism, in his time. VI. 1. 7– एकस्मिन् दिवसे—The fisherman does not say अद्य. It must have been several days before he was found with the ring. He was perhaps hesitating as to how he was to dispose of it or it may be that he did not recognise it to be of great value immediately. रोहित is a kind of red fish ; कल्पितः, cut. VI. 1.12—विस्रस्य (विस्रम् raw flesh) गन्धः विद्यते अस्य, गोधाम् अत्तुं शीलम् अस्य (गोधा—A crocodile, or any large fish). The stage-direction अङ्गुलीयकमाघ्राय along with the reading मत्स्योदर...is out of place, because the ring had been out of मत्स्योदर for several days and could not be stinking of the flesh in the belly of the fish. The Śyāla rightly argues that there was no reason to doubt that the accused was a धीवर by profession, on account of his stinking of fish and flesh. But there was no corroboration of his finding the ring out of a fish that was netted by him at the शक्रावतार. As it was the King's ring, only the King would be able to say whether there was any possibility of the ring having been lost at the शक्रावतार hamlet. So he rightly decides to go to the palace itself. VI. 1.14—ग्रन्थिभेदक- A cut-purse. The police-men do not believe a word of the

fisherman's story ; they think that he must have stolen it from some one's purse. VI. 1. 18—गोपुर itself means the पुरद्वार, so गोपुरद्वार is tautologous ; perhaps गोपुर means a particular portion of the city-gate (where cattle were tied). VI. 1. 20—स्वामिप्रसादाय, because the King was bound to reward the श्याल for the recovery of the ring. VI. 1.23—अवसरे उपसर्पणियाः, a king is always busy ; it is not possible for him to see any one straightaway. The person in question would naturally have to wait till he is called. VI. 1.26—वध्यस्य सुमनसः—The person condemned to death was decked with red flowers etc. and usually carried in procession (cf. Mṛccha. X. 27, also Mālatī V. 24). The policemen are sure that the fisherman would be condemned to death. For the theft of a valuable gem, capital punishment was given in ancient times (...मुख्यानां चैव रत्नानां हरणे वधमर्हति। Manu). In the Vikramorvaśīya V, the poet similarly describes the vulture carrying off the gem as आत्मनो वधमाहर्ता. This does not mean that in the days of Kālidāsa such a punishment was given. Kālidāsa could conceivably be regarded as following Manu or Kauṭilya's Arthaśāstra in the description of such matters. VI. 1. 31–32 ... There were different ways in which the sentence of death was executed. The वध्य was hanged, impaled or thrown to the dogs or the vultures (cf. Mṛccha X). VI. 1.33—There is no doubt that the passage श्यालः-शीघ्रं शीघ्रं... dropped in D recension must be preferred at least for the sake of dramatic effect. When the words शीघ्रं शीघ्रं are uttered, the fisherman thinks that his fate is sealed, and his face is darkened with despair ; but on hearing the words मुञ्चतम्, his face brightens up ! VI. 1.42–त्वदीयं मे जीवितम्, my life belongs to you ; I owe my life to you. The poor fisherman naturally believes that it must have been due to the recommendation of the Śyāla that he has been released. The reading अद्य (or अथ) कीदृशो म आजीवः means 'What sort of calling is mine now ?' This is usually taken as a retort to the Śyāla's ironical remark विशुद्ध आजीवः (VI. 0.19 above). The fisherman means to say :–'You were laughing at my calling, but it was my calling that secured the ring for the King.' It is doubtful if the fisherman, who must have been overjoyed to see himself free, could have the heart to annoy the Police-chief in any way. Besides, the Śyāla ignores this retort altogether, which is not complimentary to the fisher-

man's special effort in making the same. Or, the reading with अद्य might mean 'How am I going to maintain myself to-day? I could not go to catch the fish to-day, I had come here to sell the ring.' But this is quite tame and prosaic. VI. 1. 49—एष नाम..., this is a real अनुग्रह, not a half-hearted or incomplete one. From the depth of despair, the fisherman is placed on the pinnacle of happiness. If a person who is condemned to death, is not only reprieved, but in addition taken in procession on an elephant, would we not say that the height of favour has been shown in his case? VI. 1.55—न तस्मिन्...,the ring was not thought valuable by the King, because it was set with costly gems. VI. 1.58—If the ring was so highly appraised by the King, it is clear that the Police-officer had done a real service to the King. VI. 1. 59—ननु भण- The Police-officer had done service to the King, no doubt, but it was for the sake of the fisherman also; for had he not got a reward from the King? The implication is that the fisherman should give the police-men a share in the reward. VI. 1.60—The reading मात्स्यिक (मत्स्यान् हन्ति असौ) भर्ता means 'Chief of fishermen'. An attempt is made to coax the fisherman. The reading मत्स्यशत्रो: accepted in the text shows that the police-man is angry that the fisherman did not of his own accord think of sharing his reward with the police-men. VI. 1.62—The fisherman takes the hint and is only too glad to offer half of his reward as *Buckshisa* to the police-men. सुमनसः मूल्यमिव मूल्यं यस्य—(Said modestly. I would have given you more if I could, but let this little suffice for the present.) lit. the price of flowers (Cf. Marāṭhī, फूल नाहीं, फुलाची पाकळी). This cannot be a reference to the flowers for the वध्य, referred to by the policemen before. The fisherman is too glad to think of these things or to speak sarcastically. VI. 1.66—कादम्बरी (wine) साक्षि यस्य तत्, शुण्डा (wine) पण्यमस्य, शौण्डिकः, a wine-seller. कादम्बरी—कादम्बं ('कदम्बे जातम्) राति, wine from the juice of कदम्ब flowers, or कुत्सितम् (dark-coloured) अम्बरम् अस्य इति कदम्बरः (Balarāma) तस्य इयम् (Balarāma was exceedingly fond of wine). It would be seen that in Kālidāsa's time drinking wine was not prohibited. There were drinking booths patronised perhaps mostly by the lower class of people. The Police Inspector has no objection to drink wine in the company of his subordinates and the fisherman. In any case, the charge that the British were responsible for

making India liquor-minded cannot be substantiated. Ever since the Vedic times, wine-drinking in some form or other had been indulged in; there can hardly be any doubt about it.

The Main Scene

About a month or a fortnight is the interval between the Praveśaka and the Main Scene.

[On the discovery of the ring, the King remembered every thing about Śakuntalā and he has been pining and blaming himself for the unjust treatment meted out to her. He has prohibited all festivities including the celebrations of the spring festival.

Śakuntalā who was taken to the hermitage of Mārīca on the Hemakūṭa mountain, when she was repudiated by the King, was delivered of a son, and they were staying at the Hemakūṭa. Menakā asks her friend Sānumatī to bring news about the King. Sānumatī sees, herself being unseen, how much the King had been struck with remorse when the King was conversing with the Vidūṣaka, about Śakuntalā's half-drawn picture. She also is a witness to the pathetic scene when the King faints after disposing of the case of one of his subjects who had died childless, at the thought that his fate was likely to be the same as he had no son. Sānumatī flies to the Hemakūṭa to tell Śakuntalā how much the King loved her.

In the meanwhile, the Vidūṣaka was caught by some invisible being. He utters a cry of distress and the King hastens to his aid. The King finds to his most agreeable surprise that it was Mātali, Indra's charioteer, who had resorted to that method of rousing the King's drooping spirits. Mātali had come to invite the King to go to heaven to help Indra in killing the Durjaya demons. Duḥṣanta immediately starts with Mātali for heaven, appointing Minister Piśuna, to look after the administration in his absence.]

VI. 1.69—आकाशयान, the aerial path; the meaning 'aerial car' does not suit here. VI. 1.77—पर्यायनिर्वर्तनीयम्, to be performed by turns. [In the Vikramorvaśiya IV. Citralekhā says, अप्सरोवारपर्यायेण भगवतः सूर्यस्य पादमूलोपस्थाने वर्तमाना...]. The attendance upon (including

dancing before) the Sun was the chief duty of the Apsarases. Kālidāsa here adds 'the presence at Apsarastīrtha' to their duties (Apsarastīrtha is also an invention of the poet for the purposes of his plot). Read the following from the Bhāgavata (XII), सामग्यंजुभिस्तल्लिङ्गैॠषयः संस्तुवन्त्यमुम् । गन्धर्वास्तं प्रगायन्ति नृत्यन्त्यप्सरसोऽग्रतः ॥ The अप्सरस् mentioned therein are कृतस्थली, पुञ्जिकस्थली, मेनका, रम्भा, अनुम्लोचा, तिलोत्तमा, रम्भा, उर्वशी, पूर्वचित्ति, घृताची and सेनाजित्, serving the sun respectively in the months of चैत्र, वैशाख etc. (the month of श्रावण seems to be have been omitted inadvertently. The Kūrmapurāṇa gives a different order, and mentions सहजन्या in addition. सहजन्या is mentioned by Kālidāsa also in his Vikram). Menakā's turn comes in the month of Jyeṣṭha ; Sānumatī's name does not appear in any of the above lists. VI. 1.78—शरीरं भूताम् (सुपसुप् समास), शरीरेण समाम्. तया च, the च does not mean that Menakā's request was in addition to somebody else's (that is, Śakuntalā's) request as some would like to take it. The speaker has stated in the previous sentence that she was a friend of Menakā (मेनकासंबन्धेन), and the च shows that she has been entrusted with a mission by her as a result of that friendship. आदिष्ट is used here in the ordinary sense of 'directed.' VI. 1.80—सख्या आदरः, Sānumatī means to say that she could have secured a general knowledge about the King by her प्रणिधान (meditation which enables Yogins and supernatural beings to see and hear from a great distance), but it is always better to make inquiries on the spot itself. She had a great respect for Menakā (who was her fast friend) and that respect made it obligatory on her to take the trouble of making personal inquiries in the matter ; or सख्या आदरः might mean 'Menakā's feeling of regard for me.' In any case सखी cannot refer to Śakuntalā. It would be seen that Śakuntalā was not more than twenty-five years old at this time, and Sānumatī who claims Śakuntalā's mother Menakā as her friend, must have been about fifty years old (of course, the nymphs are always young !), but normally it would be wrong for the old Sānumatī to speak of Śakuntalā as सखी (she should have referred to her as वत्सा). VI. 1. 81—तिरस्करिणी—The science of making oneself invisible, तिरस्कर्तुं शीलमस्याः, अन्तर्धानविद्या. The poet mentions it in the Vikramorvaśīya, referring to the Apsarases Urvaśī and Citralekhā.

(2) CONSTRUE : (हे) आताम्रहरितपाण्डुर, (हे) वसन्तमासस्य जीवसर्वस्व, (हे) चूतकोरक, (त्वं) दृष्टः असि; (अहम्) ऋतुमङ्गलं त्वां प्रेक्षे। (आर्या)

आ—Slightly; goes with ताम्र, हरित, and पाण्डुर. The blossom was reddish, greenish and whitish. त्वं दृष्टः and ऋतुमङ्गलं त्वां प्रेक्षे appear to be tautologous (hence the reading त्वां प्रसादयामि adopted in some text), but the emphasis is on ऋतुमङ्गल, and the idea is not a mere repetiton. VI. 2.3—परभृतिका (Kokilā) and मधुकरिका (bee) are names suited to the season. VI. 2.6—चूतकलिका..., There is a pun upon the names of the ladies. Madhukarikā had asked Parabhṛtikā what she had been muttering all alone, not taking notice of her, and thus behaving like an intoxicated person. Parabhṛtikā replies that her conduct was quite natural; for, does not the Kokilā become intoxicated on seeing the mango-blossom? She was परभृतिका and so the sight of the चूतकलिका was bound to make her उन्मत्त. VI. 2.8—मधुमास, spring; the blossoming of mango-trees is a sure sign of the advent of spring. VI. 2.10—तवेदानीं...It is now परभृतिका's turn to pun upon the name मधुकरिका. Spring has come; it is now a busy time for the bees to hum and to hover about. So मधुकरिका may now indulge in singing and moving about gracefully, so as to attract lovers. मदेन विभ्रमः (or विभ्रमयुक्त-) गीतानि च. VI. 2. 12—अग्रपाद—Toe; as the चूतकलिका was rather high up, she had to raise herself up as much as possible by this posture, to reach the चूतकलिका. VI. 2. 14—यदि ममापि खल्वर्धं..., this is a delightful natural touch. Children and bosom friends are fond of making such contracts often in sport. VI. 2. 19—अप्रतिबुद्धः not fully developed, as it was just the beginning of spring. VI. 2.20—कपोतहस्तकम्—folding the hands in salutation (कपोतोऽसौ करो यत्र श्लिष्टमूलाग्रपार्श्वकः। प्रणामे गुरुसंभाषे। Saṅgītaratnākara).

(3) CONSTRUE : (हे) चूताङ्कुर, मया त्वं गृहीतधनुषे कामाय दत्तः असि, (त्वं) पथिकजनयुवतिलक्ष्यः पञ्चाभ्यधिकः शरः भव। (आर्या)

गृहीतं धनुः येन तस्मै (the form ought to have been गृहीतधन्वने, but...धनुषे is used by poets; a case of poetical license). पथिकजनानां युवतयः एव लक्ष्यं यस्य सः, the wives of travellers are described in Sanskrit literature, as the first victims of Madana in spring, and they eagerly look forward to the advent of clouds which would compel their husbands to return home (as travelling was dangerous during the rainy season). पञ्चानां (or पञ्चसु) अभ्यधिकः, the mango-blossom is the most effective of the five

arrows (अरविन्दम्, अशोकः, चूतम्, नवमल्लिका and नीलोत्पलम् are the arrows of Madana). There is no point in taking पञ्चाभ्यधिक to mean 'over and above five', 'the sixth' as the चूत is already included in the list of five arrows. VI. 3.4—अपटीक्षेपेण, because the entry of the कञ्चुकिन् has not been suggested before (नासूचितः पात्रप्रवेशो भवेत्), and he comes hurriedly, shocked at the defiance of the King's orders. An अनात्मज्ञ (आत्मानं न जानातीति) is one who does not know himself, that is, what he should do and what he should not do; a thoughtless person. वसन्तोत्सव is the festival celebrated at the beginning of the spring. This is evidently the same as our modern *Holi* festival, though not perhaps so degraded. Innocent mischiefs, however, seem to be the order of the day. Bāṇa describes in his Kādambarī, how an old ascetic was married to an old maid placed on a broken cot etc., by hilarious mischief-makers (वसन्तक्रीडिना जनेनोत्क्षिप्तखण्डखट्वारोपित-वृद्धदासीविवाहप्राप्तिविडम्बनेन...). Plays were also enacted on such festive occasions. VI. 3.7—न गृहीतः अगृहीतः, अगृहीतः अर्थः (matter) याभ्याम् ते, we were unaware of all this. VI. 3.8—वसन्ते पुष्यन्ति ते वासन्तिकाः, blossoming in spring.

(4) CONSTRUE : चूतानां कलिका चिरनिर्गता अपि (सती) स्वं रजः न बध्नाति, कुरवकं संनद्धम् अपि यत् तत् कोरकावस्थया स्थितम्; शिशिरे गते अपि पुंस्कोकिलानां रुतं कण्ठेषु स्खलितं (वर्तते); स्मरः अपि चकितः (सन्) तूणार्धकृष्टं शरं संहरति (इति) शङ्के । (शार्दूलविक्रीडितम्)

At the advent of spring, we expect the trees to undergo a welcome and attractive change (Kālidāsa describes in Vikram II, what these charges are :—अग्रे स्त्रीनखपाटलं कुरवकं श्यामं द्वयोर्भागयोर्बालाशोकमुपोढरागसुभगं भेदोन्मुखं तिष्ठति । ईषद्बद्धरजःकणाग्रकपिशा चूते नवा मञ्जरी मुग्धत्वस्य च यौवनस्य च सखे मध्ये मधुश्रीः स्थिता ॥). The Kañcukin points out how the trees and birds also, out of respect for the King's orders, are not showing the usual signs of वसन्तावतार. The mango-blossom ought to have by this time formed a mass of pollen within itself; the Kurabaka is still in the form of a bud and the nightingale is not singing with his attractive voice; the God of love also is afraid of offending the King and is not willing to fix his arrows on his bow-string. VI. 4.1— नास्ति संदेहः, this speech is proper in the mouth of सानुमती, as the King is referred to as राजर्षि (the उद्यानपालिकाs would have used देव or भर्तृ to refer to the King), and again the previous prose-passage was uttered by the two maids jointly; this also should have

been their joint speech. VI. 4.5—कति दिवसानि, what this expression means would depend upon what reading we prefer (भर्तुः पादमूलात्प्रेषितयोः or भट्टिनीपादमूलं प्रेषितयोः). If भर्तुः पादमूलात् is preferred, कति दिवसानि would mean 'many or several days'; the idea would be as follows :—We were originally in the service of the King, but Mitrāvasu transferred our services (to the Queen) and we were put in charge of the garden. So we had no occasion to know what was going on in the harem proper or the King's inclination either. If भट्टिनीपादमूलं is preferred, then कति दिवसानि means 'very few days'; the idea would be as follows:—We are just strangers here. We have been in the service of the Queen for a short time only; we are again not attendants in the harem, but have been assigned garden-duties; hence we were not aware of the King's directive! The second interpretation is simpler and it is more in the fitness of things, that the Rāṣṭriya (who is the Queen's brother) should send these maids to his sister direct (In Mālavikā also, Vīrasena, the Queen's brother, similarly sends मालविका to the Queen, सेयमाटविकेभ्यो वीरसेनं वीरसेनाद्देवीं गता...). It may be argued that it appears like an emendation just for those very reasons. प्रतिकर्म, decoration. VI. 4.14—अबहुलं बहुलं संपन्नं बहुलीभूतम् (cf. पौरेषु सोऽहं बहुलीभवन्तं Raghu XIV). VI. 4.15—शकुन्तलायाः प्रत्यादेशात् कौलीनम्. कौलीन–A scandal (स्यात्कौलीनं लोकवादः), usually derived as कुलादागतम्, something connected with a family, and as bad reports are more in circulation, a bad report or simply कुले जनसमूहे भवम्.

(5) CONSTRUE : (देवः) रम्यं द्वेष्टि; यथा पुरा, प्रकृतिभिः प्रत्यहं न सेव्यते; उन्निद्रः एव शय्याप्रान्तविवर्तनैः क्षपाः विगमयति; यदा दाक्षिण्येन अन्तःपुरेभ्यः उचितां वाचं ददाति तदा गोत्रेषु स्खलितः (सन्) चिरं व्रीडाविलक्षः च भवति। (शार्दूलविक्रीडितम्)

यथा पुरा as before; the King used to meet his ministers at stated periods every day, but now he does so by fits and starts. शय्यायाः प्रान्ते (प्रान्त, edge or region) विवर्तनैः, (the significance of प्रान्त appears to be that the King imagined Śakuntalā to be on the bed by his side). उद्गता निद्रा यस्य सः. गोत्रेषु स्खलितः—This absentmindedness on the part of lovers in addressing the wife by the name of the beloved or by a wrong name is frequently referred to in Sanskrit literature. Cf. स्मरसि स्मर मेखलागुणैरुत गोत्रस्खलितेषु बन्धनम्। Kumāra IV, also [यन्निमित्तं पुनर्भर्ता उत्काण्ठितस्तस्याः प्रिया नामधेयेन भर्त्रा देवी आलपिता।] Vikram II. व्रीडया विलक्षः (आत्मनः स्खलिते सम्यग्ज्ञाने-

ऽन्यैर्यस्य जायते। अपत्रपातिमहती स विलक्ष इति स्मृतः॥). VI. 5.8—पश्चात्ताप..., a dress quite simple, not gaudy, is intended; there are certain conventions about dress in every society, indicative of festive or sad moods. VI. 5.9—अहो सर्वास्ववस्थासु...Cf. सर्वास्ववस्थास्वनवद्यता रूपस्य, Mālavikā II. उत्सुकोऽपि...Cf. यथा परिहीयमानैरङ्गैरधिकं शोभसे...Vikram III.

(6) CONSTRUE : प्रत्यादिष्टविशेषमण्डनविधिः वामप्रकोष्ठार्पितं काञ्चनम् एकम् एव वलयं बिभ्रत्, श्वासापरक्ताधरः, चिन्ताजागरणप्रतान्तनयनः (देवः) क्षीणः अपि, संस्कारोल्लिखितः महामणिः इव, आत्मनः तेजोगुणात् न आलक्ष्यते। (शार्दूलविक्रीडितम्)

प्रत्यादिष्टः विशेषमण्डनानां विधिः येन सः (विशेषमण्डन-Special ornaments) वामे प्रकोष्ठे अर्पितम्, श्वासैः अपरक्तः (अपरक्तः may also mean 'with the redness gone;' उपरक्तः would mean 'tinged red'.) अधरः यस्य सः, चिन्तया जागरणेन प्रकर्षेण तान्ते (drooping, प्रताम्रे would mean 'exceedingly red') नयने यस्य सः, संस्कारार्थम् उल्लिखितः (rubbed for polishing). Just as an excellent gem appears more brilliant, when polished, although reduced in size (in the process of polishing), so the King, although emaciated, looks even more beautiful owing to his inherent majesty (Cf. अपचितमपि गात्रं व्यायतत्वादलक्ष्यम् II. 4 above). About the lower lip losing its colour owing to the hot sighs, cf. निःश्वासानामशिशिरतया भिन्नवर्णाधरोष्ठम्। and निःश्वासेनाधरकिसलयक्लेशिना विक्षिपन्तीम्। Megha. VI. 6.2—स्थाने, rightly, properly.

(7) CONSTRUE : प्रथमं सारङ्गाक्ष्या प्रियया प्रतिबोध्यमानम् अपि सुप्तम् इदं हतहृदयं संप्रति अनुशयदुःखाय विबुद्धम्। (आर्या)

The King points to the tragedy of the situation. His wretched heart when being awakened, refused to give up its stupor, and now it has awakened, when it is too late, only to experience terrible pangs of remorse ! सारङ्गस्य अक्षिणी इव अक्षिणी यस्याः तया. VI. 7.1—ईदृशानि.... Such is the pitiable lot of Śakuntalā ! It is not Duḥṣanta's fault at all that he did not remember Śakuntalā before ! (Cf. for a similar idea, where Sītā blames her own fate and absolves Rāma from all blame, कल्याणबुद्धेरथवा तवायं न कामचारो मयि शङ्कनीयः। ममैव जन्मान्तरपातकानां विपाकविस्फूर्जथुरप्रसह्यः॥ Raghu XIV). VI. 7.4—लङ्घितः... चिकित्सितव्यो, Vidūṣaka humorously describes the King as suffering from Śakuntalā-fever and uses words capable of bearing a medical interpretation; thus लङ्घितः means लङ्घनं कारितः (one suffering from fever or some disease is usually made to observe a fast to start with. cf. वाग्भटस्य प्रतिज्ञेयं नाजीर्णेन विना ज्वरः।). VI. 7.6—प्रत्यवेक्षितः, inspected,

looked into, so as to ensure that they are properly cleaned, and that there was no danger to the person of the King. VI. 7.8–10–चिर...दीयतामिति—When the King was unable to try the cases of the people himself, the Chief Minister could act for him, reporting to the King his opinion on the matters looked into by him. This is in accordance with Manu VII, अमात्यमुख्यं धर्मज्ञं प्राज्ञं दान्तं कुलोद्गतम्। स्थापयेदासने तस्मिन् खिन्नः कार्येक्षणे नृणाम्॥ VI. 7.12 –15–त्वमपि... निर्मक्षिकम्, all this has come before in Act II. It is unusual for Kālidāsa to have such repetitions in the same work. VI. 7.17—रन्ध्रे उपनिपतितुं शीलं येषाम्; अव्यभिचारि, not failing, always true (व्यभिचार is a technical term in न्याय, meaning 'fallacy', so that the invariable association between the साध्य and साधन cannot be proved, with the result that no proper conclusion can be drawn). Kālidāsa uses the expression in Kumāra V, यदुच्यते पार्वति पापवृत्तये न रूपमित्यव्यभिचारि तद्वचः। Cf., for the idea, प्रायो गच्छति यत्र भाग्यरहितस्तत्रैव यान्त्यापदः। Bhartṛhari, also छिद्रेष्वनर्था बहुलीभवन्ति; 'When sorrows come, they come not single spies, But in battalion.' Shakespeare, *Hamlet.*

(8) CONSTRUE: (हे) सखे, मुनिसुताप्रणयस्मृतिरोधिना तमसा मम इदं मनः मुक्तं च, प्रहरिष्यता मनसिजेन चूतशरः धनुषि निवेशितः च। (द्रुतविलम्बितम्)

The use of च—च shows simultaneity of actions मुनिसुतायां प्रणयस्य स्मृतिं रुणद्धि इति तेन. The King means to say that the advent of spring would make him extremely miserable, now that his memory has been restored. Cf. for a somewhat similar idea, अयमेकपदे तया वियोगः प्रियया चोपनतः सुदुःसहो मे। नववारिधरोदयादहोभिर्भवितव्यं च निरातपत्वरम्यैः। Vikram IV.

(8A) CONSTRUE: अङ्गुलिमुद्रया उपहितस्मृतिः (अहम्) उत्सुकः (सन्) अनिमित्तनिराकृतां प्रियतमाम् अनुशयात् अनुरोदिमि च, सुरभिमाससुखं समुपस्थितम्। (द्रुतविलम्बितम्)

This verse is not found in the Devanāgarī recension. Excepting that Kālidāsa does not usually repeat similar ideas in consecutive verses, there is nothing to show that the verse could not have been written by Kālidāsa. The next speech of Vidūṣaka where he directly refers to the कन्दर्पबाण, viz. the चूतशर in the first verse however shows that the Devanāgarī recension is justified in dropping this additional verse. VI. 8A. 4—ब्रह्मवर्चस is ब्राह्मं तेजः. भवतु—I know your Brahmanical prowess

you are quite capable of destroying the कन्दर्पबाण, but you need not use your powers now. VI. 8A.5—किंचि...लतासु– The King with the true lover's appreciation of the beauty of his beloved, grudgingly admits the possibility of the creepers imitating Śakuntalā a bit (In Vikram IV, Purūravas is more generous ; for, he says यावदस्यां प्रियानुकारिण्यां लतायां परिष्वङ्गप्रणयी भवामि ।). Diverting one's mind by looking at objects resembling the beloved in her absence is one of the विनोदन्s of lovers; looking at her portrait is another. VI. 8A.11—ईदृशम्–Such, or of this kind., i. e. चित्रदर्शन. The King means to say that unfortunate that he is, he has perforce to resort to such means to divert his mind. The expression may be taken to mean 'what an ideal विनोदनस्थान it would be !' But ईदृशं can hardly give that sense. The following verse gives the normal different विनोदन्s of lovers, वियोगावस्थासु प्रियजनसदृक्षानुभवनं ततश्चित्रं कर्म स्वपनसमये दर्शनमपि । तदङ्गस्पृष्टानामुपगतवतां स्पर्शनमपि प्रतीकारः कामव्यथितमनसां कोऽपि गदितः ॥ VI. 8A.16–एष मणिशिला...प्रतीच्छति– Cf. [एष मणिशिलापट्ट कसनाथोऽतिमुक्तलतामण्डपो भ्रमरसंघट्टपतितैः कुसुमैः स्वयमिव कृतोपचारो भवन्तं प्रतीच्छति।] Vikram II. VI. 8A.20—बहुमुखम् in various ways, many-sided. VI. 8A.23—कच्चित् introduces a question here. VI. 8A. 29—मृदः पिण्डः (मृत्पिण्डः) इव बुद्धिः यस्य तेन. The King's cleverness is over-reached by Vidūṣaka in interpreting the instructions given to him literally. A falsehood whether uttered in jest or in earnest, brings on punishment in some mysterious way. भवितव्यता बलवती, a very common idea in Sanskrit literature, cf. प्रायः शुभं च विदधात्यशुभं च जन्तोः सर्वंकषा भगवती भवितव्यतैव ॥ Mālatī, 'There's a destiny that shapes our ends, Rough-hew it how you will.' Shakespeare. VI. 8A. 34—शोकपात्रम् आत्मा येषां ते. The reading शोकवास्तव्याः means 'Those in whom शोक finds a good place to reside, who are afflicted' शोकः वास्तव्यः (देशः, उष्यते अस्मिन् इति) येषां ते. ननु प्रवाते..., प्रवातः–प्रकृष्टः वातः, tempestuous wind ; cf. for the idea, न पृथग्जनवच्छुचो वशं वशिनामुत्तम गन्तुमर्हसि । द्रुमसानुमतां किमन्तरं यदि वायौ द्वितयेऽपि ते चलाः ॥ Raghu VIII. VI. 8A.36—निराकरणेन विक्लवायाः.

(9) CONSTRUE : इतः प्रत्यादेशात् स्वजनम् अनुगन्तुं व्यवसिता (सा) गुरुसमें गुरुशिष्ये 'तिष्ठ' इति उच्चैः वदति (सति) स्थिता (सती) क्रूरे मयि बाष्पप्रसरकलुषां दृष्टिं पुनः अर्पितवती–(इति) यत्, तत् सविषं शल्यम् इव मां दहति। (शिखरिणी)

इतः, from here, that is, from myself. बाष्पाणां प्रसरेण कलुषाम्. The King means to say it is impossible to forget the most appealing parting glance which Śakuntalā directed towards him–and

which he to his eternal shame completely ignored—when Śārṅgarava forbade her to follow him. That would be haunting him for ever. VI. 9.2—अहो ईदृशी... Sānumatī was all the more pleased at the King's increasing torment, because that showed the depth of his feeling for Śakuntalā. She expresses surprise how one could be pleased at the suffering of others (the reason being that people generally look to their own interests). Here Sānumatī's स्वकार्य is 'finding out how much the King loved Śakuntalā'. She is तत्पर for that, and would naturally like to have every kind of evidence pointing out to that. Such is the selfishness of people that not only is परदुःख शीतल, but it is positively सुखकर. VI. 9.5—पतिः देवता यस्याः ताम्, Sanskrit writers love to describe the might of chastity, which is often described as defying even Gods and death. A chaste woman can make the sun stop on his daily course or make the fire lose his burning powers ! ते सखी– The husband's friend is also the wife's friend. Cf. जाने सख्यास्तव मयि मनः संभृतस्नेहमस्मात्; शङ्के रात्रौ गुरुतरशुचं निर्विनोदां सखीं त। Megha. VI. 9.7—संमोह....प्रतिबोध:, Sānumatī is amazed at the clear and logical appraisal of events given by the King. This was not to be wondered at because the King was so very intelligent. But the wonder of wonders was how such a clear head could have forgotten everything about Śakuntalā (Sānumatī knew nothing about the curse of Durvāsas and so is bewildered at the unaccountable loss of memory of the King). VI. 9.13—न खलु..., a shrewd observation.

(10) CONSTRUE : स्वप्नः नु, माया नु, मतिभ्रमः नु, तावत्फलम् एव क्लिष्टं पुण्यं नु; तत् असंनिवृत्त्यै अतीतम् एव; मनोरथाः तटप्रपाताः नाम (or मनोरथानाम् अतटप्रपाताः) । (उपजातिः)

The King means to say the whole Śakuntalā episode (तत्) has gone for ever, never to return. Howsoever he would like to live the same delightful period of time in company with Śakuntalā once again, that can never happen. Such hopes of his are so many leapings from steep precipices, which end only in destruction. Things created, in a dream, or by magic, or superimposed by aberration of intellect are unsubstantial ones which can hardly be reproduced, so also when one's पुण्य is exhausted, the experience of happiness due to it also comes to an end. क्लिष्टम्–Exhausted, or very little. तावत् एव फलं यस्य तत्; मनोरथा नाम तटप्रपाताः=तटस्य प्रपातः इव प्रपातः येषां ते मनोरथाः; the river-bank

often collapses all of a sudden, so the King's मनोरथs also would come to naught; they are like fallings from precipices. If we separate as मनोरथानाम् अतटप्रपाताः, the expression would mean 'there would be precipitate falls (अतट and प्रपात, both mean a precipice or falling from a precipice; hence अतटप्रपात = a big fall).' The reading मनोरथानामतटप्रवाहाः means 'desires are like प्रवाहs with no limits to bound them', that is, one may desire anything one likes, but there is hardly any prospect of the desires being fulfilled. The verse shows Kālidāsa's familiarity with the tenets of the important philosophical doctrines, स्वप्नवाद (of the Buddhists), मायावाद (of the Vedāntins) and भ्रमवाद (or अध्यासवाद accepted by some philosophers).

(11) CONSTRUE : (हे) अङ्गुलीय ! नूनं फलेन तव सुचरितं मम इव प्रतनु विभाव्यते, यत् अरुणनखमनोहरासु तस्याः अङ्गुलीषु लब्धपदं (सत्) च्युतम् असि। (पुष्पिताग्रा)

The ring and the King were equally unfortunate, for both had समागम with Śakuntalā for a short time only. अङ्गुलीषु, the ring is worn on one finger only. The plural अङ्गुलीषु is explained thus:—(The Sanskrit comment is by Khiste Shastri) (1) The ring was tried now and then on each of the fingers (बहुवचनेन आदरात् अङ्गुलीयस्य प्रत्यङ्गुलि प्रतिक्षणमामोचनं ध्वन्यते), or (2) the ring was made to suit a male finger, so Śakuntalā had to try it on different fingers (पुरुषाङ्गुलीयस्य स्थूलत्वात् कदाचित् कनिष्ठिकायां तत्र शिथिलं सत् अन्याङ्गुलौ, तत्रापि तथाविधमितराङ्गुल्यामिति बहुवचनाभिप्रायो वा ।), or (3) just to show her love for the King's gift, Śakuntalā wore the ring on different fingers (प्रेमातिशयेन वा सर्वाङ्गस्पृष्टिकेव सर्वाङ्गुलीषु निक्षेपः।), or (4) Śakuntalā had become so emaciated that the ring could envelop all the fingers together (यद्वा विरहातिकृशतया मुकुलीकृतासु पञ्चस्वङ्गुलीषु सममेव विन्यासाद्बहुवचनोपपत्तिः। तथाविधोऽभियुक्तानां प्रयोगो यथा–तस्याः किंचित्सुभग तदभूत्तानवं तद्वियोगाद्येनाकस्माद्वलयपदवीमङ्गुलीयं प्रयाति ।) ! This last explanation does not suit the context. Śakuntalā was not certainly emaciated prior to her repudiation by the King. Khiste Shastri also quotes from the सामुद्र स्त्रीलक्षण, the following about 'fingers,' नातिह्रस्वा नातिदीर्घा न स्थूला न कृशा अपि । अवक्राः सरला रक्तनखा रक्ततला अपि ॥ कोमलाः सितविन्द्वाढ्या भङ्गुरा दीप्तिमन्नखाः। तादृगङ्गुल्यो यस्याः सा भवेद्राजवल्लभा ॥ Perhaps the plural अङ्गुलीषु has no particular significance. Just as the singular often stands for the plural,

the plural also may stand for the singular to suit the context. VI. 11. 2—अन्यहस्त—Another hand; if the King had not secured it and if it had passed into the hands of a stranger, it would have been very tragic indeed. For, in that case, Śakuntalā would have continued to be miserable throughout her life. The Bengali recension adds here the passage [सखि... अनुभवामि], which gives a good sense befitting the context, 'I alone am enjoying the pleasure of listening to these comforting words; you are away; how I wish you had been here!' VI. 11.4—उद्घात is उपक्रम; the reading उद्देश means 'object, purpose.' VI. 11.5—ममापि..., आकारितः, invited, prompted. एष refers to विदूषक; to refer it to the King makes the passage unnecessarily clumsy. VI. 11.8—प्रतिपत्ति—Message, news.

(12) CONSTRUE : (हे) प्रिये ! अत्र दिवसे दिवसे एकैकं मदीयं नामाक्षरं गणय, यावत् अन्तं गच्छसि तावत् मदवरोधगृहप्रवेशं नेता जनः तव समीपम् उपैष्यति इति । (वसन्ततिलका)

The reading मदवरोधनिदेशवर्ती means 'carrying out the orders concerning my harem'; the idea in the verse is that the escort from the capital would arrive at the forest within three days at the latest (the name 'दुःषन्त' consists of three syllables). That means Duhṣanta's capital was not at a distance of more than a day and a half's march, perhaps much less, for the escort could not have started immediately after Duhṣanta reached the capital; some time must be allowed for preparations. The statement in the Purāṇas, that Kaṇva's hermitage was about 15 miles from the capital, appears thus to be correct. VI. 12. 2—रमणीय..., this charming arrangement or limit, if it had been carried through without a pitch, would have saved so much misery to the lovers, but that was not to be; Fate had willed it otherwise and upset the whole programme, without any compunction! VI. 12. 10-11—अत एव...कथमिवैतत्; because the token of recognition was not forth-coming, the King, who was अधर्मभीरु, was right in doubting whether he had married Śakuntalā; but Sānumatī (not knowing anything about the curse) does not understand why there should have been the necessity of showing any token; such an ardent affection as that of the King could hardly wait for any token; so the King's conduct still remained a puzzle. VI. 12.14—The उन्मादावस्था (which is the eighth of the ten अवस्थाs associated with love-

sickness, the tenth or the last one being मरण) is referred to here. This shows how the King has been suffering by the love-torment. The ten अवस्थाs are (1) चक्षूरागस्तदनु (2) मनसः संगतिर्भावना च । (3) व्यावृत्तिः स्यात्तदनु विषयग्रामत (4) श्चेतसोऽपि (5) निद्राच्छेदस्तदनु (6) तनुता (7) निस्त्रपत्वं (8) ततोऽनून्मादे (9) मूर्च्छा तदनु (10) मरणं स्युर्दशाः प्रक्रमेण ॥

(13) CONSTRUE : (हे अङ्गुलीयक !) बन्धुरकोमलाङ्गुलिं तं करं विहाय कथं नु अम्भसि निमग्नम् असि ? अचेतनं गुणं न लक्षयेत् नाम; मया एव कस्मात् प्रिया अवधीरिता । (वंशस्थविलम्)

बन्धुराः (beautiful, well-shaped) कोमलाः अङ्गुलयः यस्य तम्. The King blames the ring for acting like a mad man who throws himself into the waters, for the purpose of committing suicide. But, says he, the ring, after all, was unintelligent (and inanimate) and so does not deserve to be blamed; the person really deserving blame was himself, for (1) he was, unlike the ring, possessed of चेतना, and knew what he was doing, and (2) the ring only abandoned the hand, while he abandoned the whole person of whom कर was just a part ! VI. 13. 1—कथं बुभुक्षया..., this seems to come very abruptly. Vidūṣaka was afraid that it would be difficult to persuade the King to go back to his apartment, as he had become उन्मत्त, with the result that he would have to remain with him for a much longer time. In that case, he would be well-nigh eaten up by hunger ! (This sally of Vidūṣaka is intended to provoke laughter from the audience, but appears to be very tame for the purpose). VI. 13.3—अकारणं यः परित्यागः तेन यः अनुशयः (remorse) तेन तप्तं हृदयं यस्य सः. VI. 13.6—इयं चित्रगता भट्टिनी—This comes as an answer to the King's request प्रिये, अनुकम्प्यतामयं दर्शनेन; the प्रिया herself does not make her appearance, but her portrait does. This is also a kind of पताकास्थानक. VI. 13.8—मधुरेण अवस्थानेन (posture) दर्शनीयः, भावानाम् (भाव, sentiment) अनुप्रवेशः (depicting). The portrait was so life-like, and the different objects shown in relief were so well done, that the eye seemed to stumble on the high and low features as it travelled over them. The Bengali recension reads before this passage राजा—अहो रूपमालेख्यगताया अपि प्रियायाः । (where the King praises his own skill in drawing the रूप; but for an उन्मत्त, this is pardonable) and the verse दीर्घापाङ्ग; etc. (wherein the eyes, eye-lashes, lower lip etc. are described in a conventional manner; and the King

thinks that the face there appears to be talking to him), and the additional passage [किं बहुना सत्त्वानुप्रवेशशङ्कया आलपनकौतूहलं मे जनयति] put in the mouth of Vidūṣaka, which refers to the fourth line in the verse दीर्घा... It is difficult to brush all this as an interpolation straightaway. What is suggested in the next verse is detailed here, and on that ground perhaps, the passage may be regarded as spurious.

(14) CONSTRUE : यत् यत् साधु न स्यात्, तत् तत् चित्रे अन्यथा क्रियते, तथापि तस्याः लावण्यं रेखया किंचित् अन्वितम्। (अनुष्टुभ्)

The King means to say that really Śakuntalā was far more beautiful than the portrait indicated. Generally painters (also, photographers) try to make the portrait appear more beautiful than the original by suitable touches here and there, but he could honestly say that he had done nothing of the kind; on the contrary, he has succeeded in doing but faint justice to her beauty. Cf. चित्रगतायामस्यां कान्तिविसंवादशङ्कि मे हृदयम्। संप्रति शिथिलसमाधिं मन्ये येनेयमालिखिता ॥ Mālavikā I. The verse is interpreted by some to mean ' Whatever parts are defectively shown in the picture, could be improved upon, but still the portrait would not adequately represent the original beauty.' This appears to be distinctly clumsy. The trouble is due to taking चित्रे with न साधु स्यात्. Our interpretation is simpler and suits the context better. रेखा is a technical term, defined as शिरोनेत्रकरादीनामङ्गानां मेलने सति। कार्यस्थितिर्यतो नेत्रहरा रेखा प्रकीर्तिता। The Bengali recension reads an additional verse describing the different limbs, which appears to be spurious. VI. 14.2—पश्चात्तापेन गुरोः (heavy). VI. 14.7—अयं जनः refers to विदूषक (and not to the speaker, as is usually the case). Sānumatī says that Vidūṣaka's eye serves no purpose as it is unable to mark out real beauty (the purpose of the eye is to see and appreciate most beautiful objects; cf. Candrāpīḍa's thoughts on seeing the Acchoda lake, अद्य परिसमाप्तमीक्षणयुगलस्य द्रष्टव्यदर्शनफलम्। आलोकितो रमणीयानामन्तः। etc. Kādambarī). This is unfair to Vidūṣaka; for, all the three, Śakuntalā, Anasūyā and Priyaṁvadā, were of the same age and beauty (मधुरमासां दर्शनम्- I. 13.5; समानवयोरूप ...I. 22.21) according to Duḥṣanta himself, and Vidūṣaka is hardly to blame if he does not spot her at the first glance. VI. 14.12-14—शिथिलेन केशबन्धनेन उद्भ्रान्तानि कुसुमानि यस्मात् तेन, उद्भिन्नाः स्वेदबिन्दवः यस्मिन् तेन (these are उपलक्षणे तृतीया instances), अवसेकेन स्निग्धाः तरुणाः पल्लवाः यस्मिन् तस्य. Vidūṣaka presumably scruti-

nizes the portrait and keeps on pointing to the different features as he describes them (in this too long a speech for Vidūṣaka).

(15) CONSTRUE : मलिनः स्विन्नाङ्गुलिविनिवेशः रेखाप्रान्तेषु दृश्यते, इदं च कपोलपतितम् अश्रु वर्तिकोच्छ्वासात् दृश्यम्। (आर्या)

The King shows how while drawing the portrait of Śakuntalā, he was experiencing the effects (सात्त्विकभावs) of his intense love for her, viz. tears in the eyes and perspiration, and the marks of the perspiring finger and the tear-drop could be seen on the portrait itself. वर्तिका—A brush, also a paint; वर्णिका, paint.

(16) CONSTRUE : (हे) सखे, पूर्वं साक्षात् उपगतां प्रियाम् अपहाय चित्रार्पिताम् इमाम् बहु मन्यमानः अहं निकामजलां स्रोतोवहां पथि अतीत्य मृगतृष्णिकायां प्रणयवान् जातः (अस्मि)। (वसन्ततिलका)

The King means to say his case is like that of a person who ignores a river full of water on the way, and then is anxious for securing mirage-water, inasmuch as he first repudiated Śakuntalā who had come to him of her own accord and now was trying to seek comfort in looking at her portrait. The figure of speech is निदर्शना. This verse is read in the Bengali recension after verse 14 above. Its position is more apt here, when the King is thinking of completing the portrait, by filling in more details. VI. 16. 2—एषोऽत्रभवान्...said humorously. The उन्मत्त King has crossed the river and has now entered the मृगतृष्णिका region. I do not know where further he would be travelling. Vidūṣaka decides to humour the King by dilating upon the portrait itself. VI. 16.5—अभिरूपः (रूपम् अभिगतः), attractive.

(17) CONSTRUE : सैकतलीनहंसमिथुना स्रोतोवहा मालिनी कार्या; ताम् अभितः निषण्णहरिणाः गौरीगुरोः पावनाः पादाः (कार्याः); शाखालम्बितवल्कलस्य तरोः अधः कृष्णमृगस्य शृङ्गे वामनयनं कण्डूयमानां मृगीं च निर्मातुम् इच्छामि । (शार्दूलविक्रीडितम्)

The King wants to furnish a suitable background for depicting the portrait of Śakuntalā and her friends, the forest-life and also some love-scenes dictated by his present mood. He obviously has Kaṇva's hermitage before his mind at this time. सैकते (सिकताः सन्ति अस्मिन्देशे इति) लीनं हंसमिथुनं यस्याः सा, निषण्णाः हरिणाः च हरिण्यश्च येषु ते. गौरीगुरु—The father of गौरी or Pārvatī, the Himālaya.

शाखासु आलम्बितानि वल्कलानि यस्य. For the idea in the fourth line, cf.... शृङ्गेण च स्पर्शनिमीलिताक्षीं मृगीमकण्डूयत कृष्णसारः। Kumāra III. 36, अत्र मृग्याः स्ववामनयनकण्डूयनं शृङ्गारानुभावसूचकं घर्षणमात्रम्... पूर्वं कार्येत्युक्त्या अत्र निर्मातुमिच्छामीत्युक्तिस्तु घर्षणस्य चित्रे लिखितुमशक्यत्वात्। तेनैतदपि इच्छामि न वस्तुतः कर्तव्यमिति भावः। कामतन्त्रकाराणां सिद्धान्तश्चायम्, रिरंसा यत्र जायेत कण्डूतिस्तत्र जायते। मृगीणां वामनयने योषितां मदनालये ॥ (Khiste Shastri). The things mentioned in the first two lines can be actually drawn in the picture, not so the कण्डूयनक्रिया; that is why the King says निर्मातुमिच्छामि about it. VI. 17.2—यथा..., this is a good sally on the part of Vidūṣaka; he is afraid that to make the hermitage-scene more effective, the King was sure to portray a number of ugly-looking bearded hermits, and spoil the whole scene. VI.17.4—अन्यच्च...,if विस्मृतमस्माभिः is dropped, अन्यच्च प्रसाधनं would mean 'additional decoration'. VI. 17.6—Some editions read सौकुमार्यस्याविनयस्य च, and Rāghavabhaṭṭa says अविनयस्य चेत्यनेन शेखरादिव्यावर्तनं व्यज्यते. This seems hardly satisfactory. We might perhaps read विनयस्य (and not अविनयस्य) सदृशम्. The Bengali recension reads [कन्यकाभावस्य] for सौकुमार्यस्य.

(18) CONSTRUE : (हे) सखे, (मया) शिरीषं कर्णार्पितबन्धनम् आगण्डविलम्बिकेसरं न कृतम्, स्तनान्तरे शरच्चन्द्रमरीचिकोमलं मृणालसूत्रं वा न रचितम्। (वंशस्थविलम्)

कर्णे अर्पितं बन्धनं यस्य तत्, गण्डं मर्यादीकृत्य (आगण्डं) विलम्बिनः केसराः यस्य तत्, शरदि चन्द्रस्य मरीचिः इव कोमलम्, स्तनयोः अन्तरे. The शिरीष flower is very delicate and is often described as an ideal कर्णभूषण for beautiful ladies. For the idea in the second line, cf. अन्योन्यमुत्पीडयदुत्पलाक्ष्याः स्तनद्वयं पाण्डु तथा प्रवृद्धम्। मध्ये यथा श्याममुखस्य तस्य मृणालसूत्रान्तरमप्यलभ्यम् ॥ Kumāra I. 40. VI. 18.5—एष दास्याःपुत्रः... It appears that the King wanted to depict the scene in Act I, when he first saw Śakuntalā teased by the bee, and had therefore portrayed a bee near about Śakuntalā's face. Vidūṣaka spots it and is so much enthralled by the picture that he takes it to be a real one and asks the King to drive it off.

(19) CONSTRUE : भवन्तम् अनुरक्ता कुसुमनिषण्णा एषा मधुकरी तृषिता अपि सती (भवन्तं) प्रतिपालयति, त्वया विना (सा) मधु न खलु पिबति। (आर्या)

Cf. मधु द्विरेफः कुसुमैकपात्रे पपौ प्रियां स्वामनुवर्तमानः। Kumāra III. 36. The King instead of wielding the big stick, argues with the bee, pointing specially to the more important and urgent task of meeting its beloved that was not drinking the honey without it. This was certainly an अभिजात way of doing things, as

Sānumatī remarks. VI. 19 3— प्रतिषिद्धापि... Vidūṣaka makes this remark, because the bee would not go away (it was a picture of the bee), even though asked courteously by the King to do so. This bee-caste is always perverse, not amenable to reason.

(20) CONSTRUE : (हे) भ्रमर, (त्वम्) अक्लिष्टबालतरुपल्लवलोभनीयं मया रतोत्सवेषु सदयम् एव पीतं प्रियायाः बिम्बाधरं स्पृशसि चेत्, त्वां कमलोदरबन्धनस्थं कारयामि । (वसन्ततिलका)

अक्लिष्टः (न क्लिष्टः pressed, or juicy) बालः तरोः पल्लवः इव लोभनीयः तम्, कमलस्य उदरं तदेव बन्धनं तत्र तिष्ठतीति तम्. Finding that the bee could not be persuaded to desist from doing violence, by gentle words, the King now threatens it with dire punishment, viz. imprisonment in the कमलोदर, if it persisted in outraging the modesty of a married woman. बिम्बाकारः अधरः बिम्बाधरः. For the idea of the bee being imprisoned in the कमलकोष, cf. रात्रिर्गमिष्यति भविष्यति सुप्रभातं भास्वानुदेष्यति हसिष्यति चक्रवालम् । इत्थं विचिन्तयति कोषगते द्विरेफे हा हन्त हन्त नलिनीं गज उज्जहार ॥ VI. 20. 1—प्रहस्य, Vidūṣaka laughs loudly at his own folly in not realising that it was a picture he was looking at. The King had gone mad, and Vidūṣaka had been infected with the King's madness for the time being. VI. 20.7—अह..., Sānumatī also had been taken in, and it was only Vidūṣaka's statement चित्रं खल्वेतत्, that brought her to the realities of the situation. VI. 20. 8—किमिद..., the King blames Vidūṣaka for his पौरोभाग्य (officiousness) in pointing out that it was merely a picture :— ' Why did you try to undeceive me? Where ignorance is bliss, it is folly to be wise.'

(21) CONSTRUE : स्मृतिकारिणा त्वया, तन्मयेन हृदयेन साक्षात् इव दर्शनसुखम् अनुभवतः मे कान्ता पुनः अपि चित्रीकृता । (आर्या)

The King says that he had been enjoying the pleasures of direct perception (may be, mistakenly), but owing to Vidūṣaka's interference, that dream has completely evaporated and now Śakuntalā has been reduced to the state of a picture ! Thus स्मृति, far from being a friend, has become his inveterate enemy. VI. 21.2—The path, while in separation from his beloved, followed by the King, is extraordinary, as it involves contradictory behaviour. Thus—(1) First the विरह was due to his own making; he repudiated Śakuntalā, and (2) now he has been grieving over what he himself had brought about. So there

is विरोध between his पूर्व and अपर conduct. Or, the विरोध would be between (1) first taking the picture to be a real scene in life and the King's pleasure from looking at it, and then (2) realising the picture to be a picture and being thus full of despair.

(22) CONSTRUE : प्रजागरात् तस्याः स्वप्ने समागमः खिलीभूतः; बाष्पः तु चित्रगताम् अपि एनां द्रष्टुं न ददाति। (अनुष्टुभ्)

Note the idiomatic use of दा to give, with the infinitive. द्रष्टुं न ददाति, does not allow me to see, prevents me from seeing. Cf. for the idea in the verse, हृदयमिषुभिः कामस्यान्तः सशल्यमिदं सदा कथमुपलभे निद्रां स्वप्ने समागमकारिणीम्। न च सुवदनामालेख्येऽपि प्रियामसमाप्य तां मम नयनयोरुद्बाष्पत्वं सखे न भविष्यति॥ Vikram II; also त्वामालिख्य प्रणयकुपितां धातुरागैः शिलायामात्मानं ते चरणपतितं यावदिच्छामि कर्तुम्। अस्रैस्तावन्मुहुरुपचितैर्दृष्टिरालुप्यते मे...॥ सत्संभोगः कथमुपनमेत्स्वप्नजोऽपीति निद्रामाकाङ्क्षन्तीं नयनसलिलोत्पीडरुद्धावकाशाम्॥ Megha. VI. 22.1—सर्वथा... Such sincere words indicating remorse more than atone for your harshness in repudiating Sakuntalā before. The King points out that union in a dream or looking at the portrait are two well-known means of diversion for lovers separated from their beloved. But these are unfortunately not available for him. For, he is always awake and gets no sleep; so dreaming is out of question. He is unable to look at the portrait, because he is so much overwhelmed with emotion at that time that his eyes become full of tears, with the result that he is unable to see anything. Thus his plight has become most miserable. VI. 22.11— मया आत्मा निर्वाहितः, I carried myself off, I ran away. VI. 22. 17— आत्मानम् इति भण—The King had said 'Guard or conceal this portrait'; Vidūṣaka says that प्रतिकृति should be substituted by 'the King' (आत्मानम् refers to the King). In concealing the portrait, Vidūṣaka was actually affording protection to the King who otherwise stood in danger of being misunderstood by the Queen, if she saw the portrait near the King. Or, आत्मानम् refers to Vidūṣaka who means to say that he realises that in guarding the portrait, he is virtually guarding himself; otherwise he would be roughly handled by the Queen and her attendants. यदि भवान्..., the expression यदि shows that Vidūṣaka is doubtful whether the King would be let off so easily. In case, however, the King is so lucky as to be free from the clutches and snares of the poisonous harem-ladies, he might give him a

call at the tall मेघप्रतिच्छन्द palace, where he hopes to be out of the reach of the ladies. The Bengali recension reads further [इदं च तत्र गोपायामि यत्र पारावतमुज्झित्वा अन्यः कोऽपि नः प्रेक्षिष्यते ।]—'And I shall conceal the picture there (on the sloping roof), so that no one else but the pigeons (who always stay on the वलभिs) could have a glimpse of it'. कालकूट, deadly हालाहल poison, which was one of the fourteen 'jewels' churned out of the ocean by the gods and the demons. It was later drunk by Śiva, which made his throat dark. The reading कूटवागुरातः means 'from the deadly snare (वागुरा)'. VI. 22.20—अन्य...पेक्षते, अन्यस्यां संक्रान्तं हृदयं यस्य सः, cf. अन्यसंक्रान्तप्रेमाणो नागरिका अधिकं दक्षिणा भवन्ति। Vikram III; कथं मामन्यसंक्रान्तहृदयमुपलालयन्तमपि ते सखी न लक्षयिष्यति। Mālavikā III. The reading स्थिरसौहृदः is perhaps better as it accords well with the अपि in the previous clause. Though the King has his heart transferred to Śakuntalā, he still retains his friendship for Vasumatī. VI. 22. 26—कार्यज्ञा..., Vasumatī is a clever woman and knows when interference in my state-business should not be caused. The poet thus manages to keep Vasumatī off the stage, as her meeting now with the King was bound to show him in an unfavourable light (the King would certainly have to be shown as a hypocrite), and the sympathy of the audience would have become less in intensity. VI. 22. 32—समुद्रेण or समुद्रे व्यवहरते (carries on trade), सार्थं वाहयति असौ (the leader of the Guild of merchants or Chamber of Commerce). विपन्नः, euphemistic for 'dead'. Dhanamitra had accidentally died in ship-wreck (it is clear from this passage that in the times of Kālidāsa, commerce by sea was regularly carried on, and it was also a lucrative business). As he had died childless, his property was to go to the State (this is in accordance with Manu II, अहार्यं ब्राह्मणद्रव्यं राज्ञा नित्यमिति स्थितिः । इतरेषां तु वर्णानां सर्वाभावे हरेन्नृपः ॥ VI. 22. 34-35—बहु...स्यात्— It is well-known that only rich people can afford the luxury of many wives (though the Hindu law as such allows polygamy, in practice very few take advantage of the concession). The King expects Dhanamitra to have several wives, and it was likely one of them might be pregnant and a heir to Dhanamitra might be born. Anyway the King is in a very charitable mood and does not want to appropriate the property for the State without exhausting all the avenues for keeping the property in Dhanamitra's family. VI. 22.37—साकेत is the modern Ayodhyā (अरुणद्यवनः साकेतम्, this passage in Patañjali's Mahābhāṣya has made

the name साकेत well-known). निर्वृत्तं पुंसवनम् (a ceremony performed in the third or fourth month of pregnancy, to ensure a male issue, पुमान् सूयते अनेन) यस्याः सा. The question suggests itself:- How does the Pratīhārī have this information on the tip of her tongue ? We must suppose that the death of Dhanamitra had been a big event, and the bazaar gossip had supplied this information unofficially. The Minister presumably had made inquiries about the heirs of the late Dhanamitra but had not thought it worth while to inquire about the unborn heirs. VI. 22. 39—गर्भः...,the King reverses the Minister's decision and rules that the child in the womb (the performance of the पुंसवन ceremony indicates the possibility of the child being a male one) was the lawful heir of Dhanamitra. VI. 22.43—किमनेन..., the King is desperately anxious to root out all helplessness amongst his subjects, due to अनपत्यता (he realises for the first time the enormity of being अनपत्य) and so says that there should not be any query in such cases, whether there is an issue or not. What the issue could have done, Duhṣanta was prepared to do all that for his law-abiding subjects without distinction.

(23) CONSTRUE : प्रजाः येन येन स्निग्धेन बन्धुना वियुज्यन्ते, सः सः पापात् ऋते तासां दुःषन्तः इति घुष्यन्ताम् । (अनुष्टुभ्)

पापात् ऋते—Barring the sinful. Duhṣanta would fill the gap of the dead relative, provided that such an action does not involve पाप, or the dead relative is not a sinner (पापः), or the surviving person is not a sinner. दुष्यन्तः घुष्यताम् would give a better alliteration. (Did Kālidāsa after all write दुष्यन्त and not दुःषन्त which is the older reading in the Mahābhārata ?)

VI. 23.1—(निष्क्रम्य, पुनः प्रविश्य)—Such stage-directions which allow nothing to happen on the stage till the character in question goes out and comes back, and where the time taken by the exit and re-entrance after finishing the appointed job, has to be contracted a good deal, are generally avoided by Kālidāsa (they are pretty frequent in the Mṛcchakaṭika); the sixth Act in particular leaves much to be desired from the point of view of stage-direction. VI. 23.2—नाम, surely, काले=योग्यकाले. VI. 23.4—संततयाः छेदेन निरवलम्बानां (निर्गतम् अवलम्बनं येषां तेषां), मूलपुरुष—The original ancestor; here the meaning is 'the existing eldest

direct member of the line'. VI. 23.12—सखीम्, here सखी refers to Śakuntalā. Sānumatī refers to Menakā also as सखी, so it is the context alone which decides who is meant at a particular time.

(24) CONSTRUE : काले उप्तबीजा महते फलाय कल्पिष्यमाणा वसुन्धरा इव, आत्मनि संरोपिते अपि धर्मपत्नी कुलप्रतिष्ठा मया त्यक्ता नाम। (उपजातिः)

The King refers to the enormity of his crime in repudiating Śakuntalā. She was his धर्मपत्नी (the expression तदेषा भवतः पत्नी IV. 26, uttered by Śārṅgarava is remembered by the King; this also shows that पत्नी is the genuine reading); she had conceived from him, and her child would have contributed to the stability of his race; each one of these considerations would have been sufficient to condemn him as a cad who does not know what is good for him. Just imagine a person abandoning his field with seed sown at the proper time and giving promise of a bumper crop! आत्मनि संरोपिते—The father, according to the Hindus, is reborn as a son, अङ्गादङ्गात्संभवसि हृदयादधिजायसे। आत्मैव पुत्र नामासि...., जाया, wife is so called because...यदस्यां जायते पुनः। Cf. also Manu IX, पतिर्भार्यां संप्रविश्य गर्भो भूत्वेह जायते। जायायास्तद्धि जायात्वं यदस्यां जायते पुनः॥ Śakuntalā ia compared to वसुन्धरा, and महते फलाय कल्पिष्यमाणा is the साधारणधर्म (the महत् फल in the case of Śakuntalā is the child in the womb that was to be a Cakravartin). VI. 24. 1—अपरिछिन्ना..., this speech of Sānumatī lets the audience know that Śakuntalā was delivered of a son and that he was hale and hearty. VI. 24. 8—पिण्डभाजः, the three immediate ancestors (father, grand-father, and great-grandfather) to whom पिण्ड or balls of rice are offered at the *śrāddha*, the next remote three are called लेपभाजः, लेपभाजश्चतुर्थाद्याः पित्राद्याः पिण्डभागिनः। पिण्डदः सप्तमस्तेषां सापिण्ड्यं साप्तपौरुषम्॥ Matsyapurāṇa. संशयमारूढाः—They have become doubtful about their receiving the पिण्ड in future.

(25) CONSTRUE : अस्मात् परं नः कुले कः वत यथाश्रुति संभृतानि निवपनानि करिष्यति इति नूनं पितरः प्रसूतिविकलेन मया प्रसिक्तम् उदकं धौताश्रुशेषं पिबन्ति। (वसन्ततिलका)

This is a very pathetic verse and brings about a fitting climax to the King's pitiable condition and he falls into a swoon. प्रसूत्या विकलेन, धौतानि अश्रूणि येन (धौताश्रु) तस्मात् शेषम यथा स्यात्तथा, or, the expression is an adjective to उदकम्. Duḥṣanta's ancestors were apprehensive of their future—what would happen to their

ration of libation of water after Duhṣanta's death? While partaking of the libations offered by Duhṣanta, they actually shed tears, and a part of the libation water was utilised for washing the tears, with the result that they were famished even now. It is difficult for a non-Hindu to appreciate rightly the feelings depicted here. A son-less person does not go to heaven, he also makes his ancestors miserable, and the 'kula' which a Hindu holds in the highest estimation comes to an end. All this is prevented if a son is born. Hence the imperative necessity of having a son. No wonder that Duhṣanta faints when such thoughts rush headlong into his mind. Cf. for the idea, नूनं मत्तः परं वंश्याः पिण्डविच्छेददर्शिनः। न प्रकामभुजः श्राद्धे स्वधासंग्रहतत्पराः ॥ मत्परं दुर्लभं मत्वा नूनमावर्जितं मया। पयः पूर्वैः सनिःश्वासैः कवोष्णमुपभुज्यते ॥ Raghu I. धौताश्रुशेषं might be taken with प्रसिक्तम्: the libation-water was first used to wipe off the tears shed by Duhṣanta himself and then offered to the Pitṛs (This is not satisactory as no one would use the holy libation-water to wipe off one's tears. Kālidāsa however refers in Raghu VIII to the libation-water being mixed with or soiled by tears...., (अनुपास्यसि वाष्पदूषितं-परलोकोपनतं जलाञ्जलिम्।). VI. 25.6—दीप refers to Śakuntalā's son. व्यवधान— Screen or distance (a lamp placed at a distance does not help to remove the darkness; Śakuntalā's son was also at a far off place). The Bengali recension makes the King faint after one more verse, आमूल...(just as the stream of the Sarasvatī has got lost in the non-Āryan country, the Paurava race would vanish with me, a dishonourable person). The idea is good no doubt, but it is a mere repetition or expansion of what has gone before. VI. 25.7—अथवा. Sānumatī gives the reason why she should not acquaint the King with the facts about Śakuntalā there and then. The gods were already seized of the matter; they were waiting for a suitable opportunity to bring about the re-union of Duhṣanta and Śakuntalā. It would not be right, therefore, on her part, to forestall their arrangements. This appears to be a lame excuse. The use of the expression यज्ञभागोत्सुकाः shows that the gods would not like, in their own interests, the great Paurava race to be extinct, for that family always performed many sacrifices to please the gods; or there is a reference here to the दुर्जय demons who at that time had become troublesome and caused obstruction to the sacrifices being performed. The Gods were concerned

about that affair for the present, and might perhaps take advantage of that episode to take Duḥṣanta to heaven and having thus purified him, to reunite him with Śakuntalā. VI. 25.10—उद्भ्रान्तकम्—A peculiar jumping posture for flying up. VI. 25. 11 अब्रह्मण्यम् (अवध्योक्तौ) suggests that the person concerned is not fit to be killed; ब्रह्मणि साधु (what is good for a Brāhmaṇa) ब्रह्मण्यम्, न ब्रह्मण्यम् अब्रह्मण्यम्. It thus is a cry of distress for help in the face of a dire calamity. VI. 25.12—प्रत्यागतः = प्रकृतिं प्रत्यागतः, come back to the normal state, become conscious again. VI. 25.16 —आत्तः गन्धः (pride) यस्य सः, ('आत्तगन्धोऽभिभूतः स्यात्' अमरः), overwhelmed. Cf. पक्षच्छिदा गोत्रभिदात्तगन्धाः। Raghu XIII. माणवकः, a proper name (but माधव्य is Vidūṣaka's name as stated in Act II) or 'a poor fellow'. मनोरपत्यं माणवः (used contemptuously) माणवः एव माणवकः (क shows pitiable state). VI. 25.20—मा तावत्... The King means to say that the Pratīhārī's statement that Vidūṣaka was captured by some evil spirit cannot be true. For, how is it possible that evil spirits should dare to enter his house? Such spirits attack only those that are impure. He cannot be charged with wrong conduct by anybody. अथवा—The King modifies his previous statement and is prepared to admit that there might be lapses, conscious or unconscious, on the part of himself or his subjects and the evil spirits might conceivably have taken advantage of them. The additional passage, found in B recension (reproduced in the foot-note) makes the Kañcukin instead of the प्रतीहारी bring report about the condition of विदूषक. It also dilates in one verse upon the infirmities due to old age of the Kañcukin. The scene is quite unnecessarily prolonged and the passage must be regarded as spurious.

(26) CONSTRUE : आत्मनः एव तावत् अहनि अहनि प्रमादस्खलितं ज्ञातुं न शक्यम्; प्रजासु कः केन पथा प्रयाति इति अशेषतः वेदितुं शक्तिः अस्ति किम्? (उपजातिः)

Any untoward incident taking place in the kingdom can be attributed either to the king's fault or to the wrong conduct of the subjects. Duḥṣanta says that it is impossible to take note of one's own faults day after day; it is even more impossible to know who among his subjects was acting wrongly, in spite of the large number of spies detailed for that purpose. This is a very prosaic verse. The question अस्ति किम् is to be answered in the negative (शक्तिः न अस्ति). VI. 26 1—आविद्धा shows खेद or निर्वेद.

VI. 26.5—पश्चात् (backwards) अवनता शिरोधरा (शिरः धरति इति, neck) यस्य तम्. The reading प्रत्यवनता means the same thing, 'bent down backwards'. इक्षुमिव, Vidūṣaka, even in the utmost danger, takes his similes from eatables. A sugare-cane is usually broken into three pieces for the convenience of pressing it to obtain juice. VI. 26.8—हस्तावापः, hand-guard हस्तम् आवपति, or हस्तम् अवाप्नोति, a leather-protection for the left hand.

(27) CONSTRUE : एषः अभिनवकण्ठशोणितार्थी (अहं) शार्दूलः पशुम् इव चेष्टमानं त्वां हन्मि; आर्तानां भयम् अपनेतुम् आत्तधन्वा दुःषन्तः इदानीं तव शरणं भवतु। (प्रहर्षिणी)

अभिनवं कण्ठशोणितम् अर्थयते इति, आत्तं धनुः येन सः; the unknown spirit throws out a direct challenge to Duḥṣanta, to protect Vidūṣaka if he could. Duḥṣanta was reputed to promise freedom from fear to the distressed; let him now prove his claim to that reputation. VI. 27.1—कुणपं (corpse) अशनं यस्य सः कुणपाशनः. VI. 27.8—The expression बिडालगृहीत is used by Vidūṣaka in Mālavikā IV, राजा—गौतम, को वृत्तान्तस्तत्रभवत्यास्ते सख्याः। विदूषकः—[यो बिडालगृहीतायाः परभृतिकायाः].

(28) CONSTRUE : यः (इषुः) वध्यं त्वां हनिष्यति, रक्ष्यं द्विजं च रक्षति; हंसः हि क्षीरम् आदत्ते, तन्मिश्राः अपः वर्जयति। (अनुष्टुभ)

The reading रक्षिष्यति accords well with हनिष्यति, but रक्षति is more emphatic. The King means to say the विदूषक is as good as protected, whether the evil spirit will be killed is for the future to know. The King says, his arrow would know who is वध्य and who is not. The arrow would strike the तिरस्करिणीगर्वित only and leave विदूषक alone. The idea about the swan being able to separate milk from water is frequently referred to in Sanskrit literature. VI. 28. 12—मातलि is Indra's charioteer. विदूषक-मुत्सृज्य might mean 'leaving विदूषक', that is, विदूषक is left behind. Such is not the case however. The Bengali recension reads मातलिर्विदूषकश्च, which is better.

(29) CONSTRUE : हरिणा असुराः तव शरव्यं कृताः, तेषु इदं शरासनं विकृष्यताम्; सुहृज्जने सतां प्रसादसौम्यानि चक्षूंषि पतन्ति, दारुणाः शराः न (पतन्ति)। (वंशस्थविलम्)

शरव्यं mark, target. शरवे (शृणाति इति शरुः तस्मै) हितम्. The good are expected to *greet* their friends, not to *shoot* arrows at them. The King's arrows should be reserved for shooting at the

Asuras who are their proper target. असुर—A demon, derived by Yāska as असुराः, असुरताः स्थानेष्वस्ताः स्थानेभ्य इति वा। अपि वा असुरिति प्राणनाम, अस्तः शरीरे भवति तेन तद्वन्तः। सोऽदेवानसृजन तत् सुराणां सुरत्वम्, असोरसुरानसृजत तदसुराणामसुरत्वमिति विज्ञायते। (Nirukta III. 8). In the Ṛgveda, the word means 'mighty', 'powerful' and is applied to deities like Indra and Varuṇa. It is the same word as Ahura in the Avesta. When the Aryans and the Iranians quarreled, the word as referring to the Iranian deities came to have a bad significance, and later writers, not knowing the real sense of Asura, coined the word 'Sura' to mean 'a god', so that Asura might mean 'one, not a god; a demon;' हरिः—Indra. VI. 29.1—उपसंहरन्, repeating certain Mantras to take back the missile. VI. 29.3—इष्टिपशुमारम्=इष्टेः पशुः इव मारितः, पशुमारम् is a णमुल् form, used to show comparison (उपमाने कर्मणि च), killed like the victim in the sacrifice. VI. 29. 7—कालनेमि was the son of Hiraṇyakaśipu. दानवs, sons of Kaśyapa and Danu (a daughter of Dakṣa). Kaśyapa is to be probably equated with the Caspian sea and Danu with the river Danube in Europe. The Dānavas were the residents of the region between the Danube and the Caspian sea. नारद is one of the mind-born sons of Brahmadeva. He is represented as wandering from place to place, playing upon his lute called Mahatī and acting as a messenger from gods to men and *vice versa*. His chief characteristic is कलहप्रियत्व. He is or also popularly known to have an erect tuft of hair on the head. The word नारद is variously derived नरस्य धर्म्यं नारं ददाति यद्वा—नारं पानीयमुक्तं तत् पितृभ्यः सदा भवान्। ददाति तेन ते नाम नारदेति भविष्यति॥ नारं नरसमूहं द्यति कलहेनेति वा, नुरिति नारमज्ञानं तद् द्यति ज्ञानोपदेशेनेति वा.

(30) CONSTRUE : सः (दुर्जयः) किल ते सख्युः शतक्रतोः अजय्यः, रणशिरसि त्वं तस्य निहन्ता स्मृतः; सप्तसप्तिः यत् नैशं तिमिरम् उच्छेत्तुं न प्रभवति, तत् चन्द्रः अपाकरोति। (प्रहर्षिणी)

Mātali points out that somehow it has been found out that Indra would not be able to cope with the Durjaya demons, himself. He has thought of taking Duḥṣanta's help for that purpose. This does not reflect any discredit upon Indra; for different enemies have to be tackled in different ways. The sun is extremely brilliant, but he cannot destroy the night-darkness (for the simple reason that he could not be there then), but the moon, who has a very mild lustre as compared to that of the

sun, easily does that job. But nobody regards the sun as less important than the moon, on that account. स्मृतः, lit. remembered, that is, you have been ear-marked for this job by Indra. सप्तसप्तिः– An epithet of the sun, one who has seven horses yoked to his chariot (the seven horses are apparently the seven days of the week). शतक्रतु occurs in the Ṛgveda as an epithet of Indra, meaning 'one possessed of a hundred, that is, infinite powers' (क्रतु meaning 'power', same word as Latin Kratos). Later on क्रतु came to mean 'sacrifice' (which gave power), the Purāṇas built their mythology upon it, so that one who performed a hundred sacrifices was believed to have a right to become Indra (for, he could then properly be called शतक्रतु). Hence the description in the Purāṇas, of Indra's various attempts to put impediments in the way of those who would perform sacrifices. Cf. अतिष्ठदेकोनशतक्रतुत्वे शक्राभ्यसूयाविनिवृत्तये यः। Raghu VI. सप्तानां (प्राणानां) सप्तिः यस्मात् सः (who enables the seven vital airs to function; without the sun, the whole creation would come to an end) or, one whose rays (सप्तयः) are spreading far and wide. VI. 30.1—आत्तशस्त्र एव, you who are already armed (the poet has used आत्त in three places, आत्तगन्धः, आत्तधन्वा and आत्तशस्त्रः, closely one after another; he seems to be rather fond of the expression). Mātali compares Duḥṣanta to the moon (who was his first ancestor) and Indra to the sun, and cleverly points out that both Indra and Duḥṣanta are great in their own spheres. मघवत् is also an epithet of Indra, one possessed of many gifts.

(31) CONSTRUE : अग्निः चालितेन्धनः (सन्) ज्वलति; पन्नगः विप्रकृतः (सन्) फणां कुरुते; जन्तुः हि प्रायः क्षोभात् स्वं महिमानं प्रतिपद्यते। (आर्या)

A person's real mettle is disclosed, when he is provoked or challenged. जन्तुः is often used contemptuously to refer to a very weak person. But even a worm turns, if provoked far enough. VI. 31. 1—दिवस्पतिः, Indra, Lord of heaven. VI. 31. 2–परिगतः (understood) अर्थः येन तम्.

(32) CONSTRUE : (यावत्) अन्यस्मिन् कर्मणि इदम् आधिज्यं धनुः व्यापृतम् तावत् केवला त्वन्मतिः प्रजाः परिपालयितुं (कल्पते) (अनुष्टुभ्)।

The King appoints Minister Piśuna as his deputy to carry on the government in his absence.

This Act shows the beginning of the end. The curse of Durvāsas has come to an end, Sānumatī gives the information that the continuity of Duḥṣanta's family is assured and the gods have interested themselves in Duḥṣanta's affair and all heave a sigh of relief that the reunion of Duḥṣanta and Śakuntalā was a matter of a few days only.

ACT VII

An interval of about a week between the end of the last Act and this one, is indicated by the course of events.

[The battle with the Durjayas is over and Duḥṣanta is completely victorious. Indra publicly honours him by making him sit along with him on his throne, and offering him the Mandāra garland worn by himself. Duḥṣanta, seated in Indra's chariot, with Mātali as the charioteer, starts on his journey towards the earth. On the way, at the Hemakūṭa mountain, he halts to pay his respects to the sage Mārīca, who at that time was engaged in giving a discourse on 'Duties of Chaste women.' While Mātali goes to find out when Mārīca would be free to give audience to the King, Duḥṣanta meets a boy of extraordinary prowess, resembling him in features, engaged in harassing the whelp of a lion, in sport, and not listening to the remonstrations of the hermit-women who were looking after him. Duḥṣanta catches hold of the boy and feels a thrill of joy passing through his body. By and by, he learns that the boy was his own son born of Śakuntalā, and nicknamed Sarvadamana ('All-harasser' by the sages on account of his unruly, boisterous conduct). Śakuntalā then enters, the very picture of pathos and chastity; the King makes an unreserved apology and Śakuntalā forgives him. The party then go to pay their respects to Mārīca and Aditi. Mārīca blesses them all and explains how the curse of Durvāsas was the real cause of the trouble and the King was not to blame in the matter. The glad news of the reunion of the lovers, is made known to Kaṇva by a special messenger and all is well that ends well.]

The Kashmiri recension gives a प्रवेशक at the beginning of this Act, where नाकलासिका and चूतमञ्जरी, dancing girls in heaven, take part. They sing and dance and convey some information about

Duhṣanta's doings. No other recension refers to it. Dancing and singing do not appear to be a proper introduction to the reunion scene. VII. 0. 2—अनुष्ठितः निदेशः येन सः; सत्क्रियाविशेषः, extra-ordinary honour. The King means to say that as compared to the honour done to him, the part played by him in the conquest of the Durjaya gang was quite negligible. VII. 0.4—सस्मितम्, because both Indra and Duhṣanta were expressing their dissatisfaction at what had happened (Both felt that they ought to have done far more than what they had done) !

(1) CONSTRUE : भवान् मरुत्वतः प्रतिपत्त्या प्रथमोपकृतं लघु मन्यते; सः अपि अवदानविस्मितः (सन्) भवतः सत्क्रियागुणान् न गणयति । (वैतालीयम्)

मरुत्वान्—Indra, the Chief of the मरुत्s who are the storm-gods said to be forty-nine. Indra is said in the Purāṇas to have entered the body of Diti (mother of the दैत्यs), to kill the child in the womb, which was to kill him as a result of Diti's penance. He cut the womb into seven parts and those seven parts again into seven each, when they would not stop weeping. As Indra addressed them as मा रुदत, they were called मरुत्s (यस्मान्मा रुदतेत्युक्ता रुदन्तो गर्भसंस्थिताः । मरुतो नाम ते नाम्ना भवन्तु मखभागिनः ॥ Rāmāyaṇa I). मरुत् is also derived as मरुतो मितराविणो वा मितरोचिनो वा महद् द्रवन्तीति वा । (Yāska XI. 14). The King thinks that he was honoured far too much; Indra, on the other hand, surprised at the extraordinary valour displayed by the King, thought no honour to be too great for him ! अवदानम् is पराक्रम or कर्मवृत्तम्; something polished; a brilliant or memorable feat. VII. 1.2—दिवौकसां..., all these expressions are significant; the honour was done publicly in the presence of the gods; the King, inspite of his unwillingness was made to occupy half of Indra's throne; and Indra's own Mandāra garland was offered to him by Indra himself ! Could anybody ever have thought or even dreamt of such an honour ! अर्धासनम्—Half of the seat (आसनार्ध means 'a portion of the seat,' not exactly a half). Cf. अर्धासनं गोत्रभिदोऽधितष्ठौ । Raghu VI.

(2) CONSTRUE : अन्तिकस्थम् अन्तर्गतप्रार्थनं जयन्तम् उद्वीक्ष्य कृतस्मितेन हरिणा आमृष्टवक्षोहरिचन्दनाङ्का मन्दारमाला (मम) पिनद्धा । (उपजातिः)

अन्तर्गता प्रार्थना यस्य तम्—This might be interpreted in two ways, (1) Jayanta (Indra's son) wanted the मन्दारमाला for himself. But Indra smilingly conveyed to him that the

garland was intended for the King (on other occasions, perhaps, Jayanta was allowed such a gift by his loving father; but this was quite a unique occasion). Anyway Duḥṣanta was proud that Indra preferred him to his own son. Or, (2) the expression might mean that it was Jayanta's प्रार्थना in the mind that Indra should offer the मन्दारमाला as a mark of great distinction to the King. Indra guessed what the प्रार्थना was and smiled to let Jayanta know that he was acting according to the very apt suggestion of his. आमृष्टं यत् वक्षसि हरिचन्दनं तत् अङ्कः यस्याः सा. Both Mandāra and Haricandana are celestial trees (पञ्चैते देवतरवो मन्दारः पारिजातकः। सन्तानः कल्पवृक्षश्च पुंसि वा हरिचन्दनम् ॥). VII. 2.1 आयुष्मान्, Mātali, as charioteer, honours the King by referring to him as आयुष्मान्, like an ordinary सूत.

(3) CONSTRUE : सुखपरस्य हरेः त्रिदिवम् उभयैः उद्धृतदानवकण्टकं कृतम्— अधुना नतपर्वभिः तव शरैः, पुरा च पुरुषकेसरिणः नखैः। (द्रुतविलम्बितम्)

सुखम् एव परं यस्य तस्य, Indra is generally spoken of as an easy-going, pleasure-loving god. पुरुषकेसरिन्, the reference is to the नृसिंह incarnation of Viṣṇu, when he, assuming the form of half-man, half-lion, killed Hiraṇyakaśipu by his nails. उभयैः, the plural refers to the many objects, nails and arrows. त्रिदिवम्, the heaven (व्याख्यासुधा explains it as तिसृष्वप्यवस्थासु त्रयो ब्रह्मविष्णुरुद्रा वा दीव्यन्त्यत्र, यद्वा ब्राह्मवैष्णवरौद्रभेदेन सात्त्विकराजसतामसभेदेन वा त्रिविधो दीव्यति व्यवहरति प्रकाशते वा) तृतीया द्यौः, the third high place, (भूः, भुवः and स्वः). नतानि पर्वाणि येषां तैः, arrows with smooth joints are easy to shoot and look graceful; the expression may be taken with नखैः as well. उद्धृताः दानवाः एव कण्टकाः यस्मात् तत्. The King's exploit in conquering the Durjayas is implicitly described to be as great as Viṣṇu's exploit in destroying Hiraṇyakaśipu.

(4) CONSTRUE : यत् महत्सु अपि कर्मसु नियोज्याः सिध्यन्ति तत् ईश्वराणां संभावनागुणम् अवेहि; अरुणः वा तमसां विभेत्ता अभविष्यत् किम्, सहस्रकिरणः तं धुरि न अकरिष्यत् चेत्। (वसन्ततिलका)

The King modestly says that the credit for the defeat of the Durjayas goes to Indra alone. As for himself, he was just a निमित्तमात्र. If the master does not know whom to choose for a particular job, and puts the wrong person on it, he would court a dismal failure. So everything depends upon how the योजक discharges his duty of selecting the proper नियोज्य, and

thus gives him an opportunity to prove his worth. Cf. for the idea, ननु वज्रिण एव वीर्यमेतद्विजयन्ते द्विषतो यदस्य पक्ष्याः। वसुधाधरकन्दराभिसर्पी प्रतिशब्दोऽपि हरेर्भिनत्ति नागान् ॥ Vikram I. If the Sun (सहस्रं किरणाः यस्य) had not graciously allowed Aruṇa to act as his charioteer, would the world ever have known that Aruṇa was powerful enough to drive out darkness? VII. 4. 1—सएतत्, this modesty on your part, which makes you attribute your success to Indra's favour. नाकस्य पृष्ठे प्रतिष्ठितस्य. नाक—Heaven, where there is no दुःख (कं means सुखम्, अकम्-दुःखम् ; नास्ति अकमत्र or क means Brahmadeva, नास्ति ब्रह्मात्रेति वा) There is no doubt that नाक stands for a region where the साध्यदेवs resided formerly in very early times (तेह नाकं...सचन्त यत्र पूर्वे साध्याः सन्ति देवाः Ṛgveda X). The derivations given above are an after-thought.

(5) CONSTRUE : अमी दिवौकसः गीतक्षमम् अर्थजातं विचिन्त्य सुरसुन्दरीणां कल्पलतांशुकेषु विच्छित्तिशेषैः वर्णैः त्वचरितं लिखन्ति । (उपजातिः)

The reading अर्थबन्धं (अर्थः बध्यते अत्र) means 'a poetical composition' (Cf. ललितार्थबन्धं... Vikram II). अर्थजातम् may mean, 'a composition consisting of words used significantly' or 'a collection of episodes'. विच्छित्ति, paints (used for decoration or toilet). The whole heavenly world was seething with excitement at the great victory secured by Duḥṣanta, and the denizens were vying with one another in producing poems glorifying Duḥṣanta's exploits which they wrote upon the costly silken garments of the celestial ladies, secured from the wish-fulfilling tree, with costly colours which were usually meant for the use of ladies for toilet or decoration purposes! It is also suggested that the poems were sung by the celestials along with their wives! VII. 5.1—पूर्वेद्युः means 'yesterday'; but the meaning here must be just 'the other day'. It does not appear reasonable to allow only twenty hours or so for (1) the King's travel from the earth to heaven, then (2) the fight with the Durjayas and their complete defeat, then (3) public reception to Duḥṣanta and (4) the composition of songs glorifying the exploits of Duḥṣanta, by the gods and (5) the return journey to the earth. All this should have taken at least a week, if not a fortnight! VII. 5. 2—कतरस्मिन् मरुतां पथि, there are supposed to be seven wind-courses from the earth to the heavens, in the following order, आवहः प्रवहश्चैव ततश्चानुवहस्तथा। संवहो विवहश्चैव ततश्चोर्ध्वं परीवहः। द्विजाः परावहश्चैव वायोर्वै सप्त नेमयः॥ Mahābhārata.

(6) CONSTRUE : यः गगनप्रतिष्ठां त्रिस्रोतसं वहति, ज्योतींषि च प्रविभक्तरश्मिः वर्तयति, तस्य परिवहस्य वायोः द्वितीयहरिविक्रमनिस्तमस्कम् इमं मार्गं वदन्ति। (वसन्ततिलका)

त्रिस्रोतसम्—त्रीणि स्रोतांसि यस्याः सा, ताम् the Ganges having three courses, one flowing in heaven under the name Mandākinī, one on the earth as Bhāgīrathī, and one in the Pātāla as Bhogāvatī (क्षितौ तारयते मर्त्यान् नागांस्तारयतेऽप्यधः। दिवि तारयते देवांस्तेन त्रिपथगा स्मृता ॥). The reading प्रविभक्तरश्मि (प्रविभक्ताः रश्मयः यस्मिन् कर्मणि यथा तथा) means that the different kinds of ज्योतिस् act under the control of the परिवहवायु who sees that their rays are properly scattered about so as to give the required intensity of light. द्वितीयः हरेः विक्रमः (stride) तेन निस्तमस्कं (निर्गतं तमः यस्मात् तम्) मार्गम् ; this refers to the Dwarf. incarnation, when Viṣṇu by his second stride occupied the sky (see notes on IV. 3B above). The other reading describes this मार्ग as प्रवह (No. 2) while the reading in the text takes it to be परिवह (No. 6). परिवह is no doubt described as containing the celestial Ganges, but the next verse refers to the clouds which are to be found in No. 1, आवह मार्ग which is just below the प्रवह. So we shall have to suppose that the King shot down from No. 6 परिवह मार्ग to No. 1 आवहमार्ग in a very short time. VII. 6 1—सबाह्यान्तः-करणो..., the बाह्यकरणs are the five ज्ञानेन्द्रियs and five कर्मेन्द्रियs (श्रोत्रं त्वक्चक्षुषी जिह्वा नासिका चैव पञ्चमी। पायूपस्थं पाणिपादं वाक्चैव दशमी स्मृता); the अन्तःकरण is the mind (बुद्धि, अहंकार and चित्त are but different states of the mind). Cf. त्वद्दर्शनादेव प्रसन्नः सबाह्यान्तःकरणो ममान्तरात्मा। Vikram V.

(7) CONSTRUE : अयं ते शीकरक्लिन्ननेमिः रथः अराविवरेभ्यः निष्पतद्भिः चातकैः, अचिरभासां तेजसा अनुलिप्तैः हरिभिः च, वारिगर्भोदराणां घनानाम् उपरि गतं पिशुनयति। (मालिनी)।

शीकरैः क्लिन्नाः नेमयः यस्य सः, वारि गर्भे येषां तेषाम्. The chariot must have been of a very big size to allow the Cātaka birds to pass through the interstices of the spokes of the wheels (Do the चातकs fly so high up ? We occasionally hear of aeroplanes clashing against vultures etc. now and then, but they are not flying very high up then). The चातक bird is supposed to subsist on the water fallen directly from the clouds only; it cannot take the water on the surface of the earth. अचिरभास्, one whose flash lasts for a short time, the lightning. पिशुनयति, ' indicates', Denom. verb from पिशुन (सूचक). VII. 7.1—अधिकारभूमिः of mortal kings would be the earth.

(8) CONSTRUE : पश्य- उन्मज्जतां शैलानां शिखरात् मेदिनी अवरोहति इव, पादपाः स्कन्धोदयात् पर्णाभ्यन्तरलीनतां विजहति, तनुभावनष्टसलिलाः आपगाः सन्तानैः व्यक्तिं व्रजन्ति. भुवनम् उत्क्षिपता केन अपि मत्पार्श्वम् आनीयते इव। (शार्दूलविक्रीडितम्)

This is a good description of how the earth with its mountains, trees, and rivers, would appear to an observer above the clouds, descending down rapidly, and looking down from a great height (The present writer has had the experience of flying at a height of over twelve thousand feet, and can therefore personally vouchsafe for the accuracy of the description in the verse as a whole. Kālidāsa's obviously fanciful description is substantially correct). First, the mountains and the earth proper all appear on the same level; but as one goes down, the peaks seem to come up and correspondingly the earth appears to go down. Similarly the trees that are at first undistinguishable from the foliage, come to be recognised separately; the rivers appearing first as a line, with very little water in them, become distinct and their size and shape become known. Instead of your going down, the earth seems to be thrown up by somebody at you. पर्णानाम् अभ्यन्तरेषु लीनताम्. मेदिनी—Earth, so called, because it was spread over with the मेदस् (fat) of the demons मधु and कैटभ when they were killed (मधुकैटभयोर्मेदःसंयोगान्मेदिनी स्मृता। धारणाच्च धरा प्रोक्ता पृथ्वी विस्तारयोगतः॥). तनुभावेन नष्टानि सलिलानि यासां ताः. VII. 8. 3— पूर्वश्च अपरश्च पूर्वापरौ समुद्रौ अवगाढः, extending from the Eastern to the Western seas. The वर्षपर्वतs (which divide continents from one another) are so described (प्रागायता महाराज षडेते वर्षपर्वताः। अवगाढा ह्युभयतः समुद्रौ पूर्वपश्चिमौ॥ also हिमवान् हेमकूटश्च निषधश्चास्य दक्षिणे। नीलः श्वेतश्च शृङ्गी च उत्तरे वर्षपर्वताः॥). Cf. for the expression, ...नगाधिराजः। पूर्वापरौ तोयनिधी वगाह्य स्थितः पृथिव्या इव मानदण्डः॥ Kumara I. 1 कनकरसस्य निष्यन्दः अस्ति अस्य; the हेमकूट, as the name implies, is a golden mountain, and can be credited with emitting golden fluid. The evening clouds also look yellowish. VI. 8. 5— किंपुरुषपर्वत, a mountain in the किंपुरुष (land or वर्ष). The Hemakūṭa is between Bhārata and the Kimpuruṣa. किंपुरुषs or किंनरs (कुत्सिताः नराः, किंनरा अश्वमुखा देवगायनाः) are the musicians of the gods; they are so called, because they are partly human and partly horse (अश्वमुखा अनश्वमुखाश्चेति द्विविधा किंनराः। अश्वमुखा मुखव्यतिरिक्तेषु गात्रेषु नराकृतयः। अनश्वमुखास्तु मुखे नराकृतयः, इतरत्र पश्वाकृतयः।). According to some, Kinnaras are different from Aśvamukhas. They appear to be some aboriginal tribes beyond the Himālayas.

(9) CONSTRUE : यः स्वायम्भुवात् मरीचेः प्रजापतिः प्रबभूव सुरासुरगुरुः सः अत्र सपत्नीकः तपस्यति। (अनुष्टुभ्)

Read सोऽत्र for सोऽत्रे. स्वयंभू: is Brahmadeva and his (mind-born) son was मरीचि. मरीचि's son was मारीच (also called कश्यप) who married thirteen daughters of दक्ष, of whom, अदिति and दिति gave birth to gods and demons respectively. Thus मारीच was the father of both सुरs and असुरs. Kaśyapa is not, according to the Purāṇas, one of the original प्रजापतिs or mind-born sons of Brahmā. सपत्नीकः—पत्न्या सहितः, with अदिति. तपस्यति (तपश्चरति), denominative from तपस्. VII. 9. 1.—अनति..., Cf. प्रतिबध्नाति हि श्रेयः पूज्यपूजाव्यतिक्रमः॥ Raghu I. प्रदक्षिणीकृत्य, this is in accordance with Manusmṛti IV, मृदं गां दैवतं विप्रं घृतं मधु चतुष्पथम्। प्रदक्षिणानि कुर्वीत प्रज्ञातांश्च वनस्पतीन्॥

(10) CONSTRUE : अभूतलस्पर्शतया रथाङ्गनेमयः उपोढशब्दाः न; रजः च प्रवर्तमानं न दृश्यते, निरुन्धतः तव रथः अवतीर्णः अपि न लक्ष्यते। (वंशस्थविलम्)

Some read निरुद्धतः or निरुद्धतिः which should be dissolved as निर्गतम् उद्धतं or निर्गता उद्धतिः यस्मात् सः; निरुन्धतः, रथवेगं स्तम्भयतः (अनिरुन्धतः 'by your not pulling in the reins'.) अविद्यमानः भूतलेन स्पर्शः यस्य तस्य भावेन. As it was Indra's chariot, it had the power of moving on the earth without touching it. Hence the usual effects associated with a chariot suddenly coming down or stopping on the ground, such as the noise of the spokes of the wheel, the rise of dust, jolting etc. were not felt, and the King did not, as a matter of fact, notice when the chariot landed on the ground. VII. 10. 1—एतावानेव..., Indra's chariot does not touch the ground, yours does; that is the only difference between you and Indra. Cf. महीतलस्पर्शनमात्रभिन्नमैन्द्रं पदम्...Raghu II. 50. The Mahābhārata and the Rāmāyaṇa describe the gods themselves as not touching the earth, while moving upon it (It would be remembered that Yudhiṣṭhira's chariot had this privilege of not touching the earth, but this distinction came to an end, when Yudhiṣṭhira spoke falsely 'अश्वत्थामा हतः' (and स्वैरं शेषे गज इति किल व्याहृतम्).

(11) CONSTRUE : यत्र असौ वल्मीकार्धनिमग्नमूर्तिः संदष्टसर्पत्वचा उरसा (उपलक्षितः), जीर्णलताप्रतानवलयेन कण्ठे अत्यर्थसंपीडितः, अंसव्यापि शकुन्तनीडनिचितं जटामण्डलं बिभ्रत्, स्थाणुः इव अचलः मुनिः अभ्यर्कबिम्बं स्थितः। (शार्दूलविक्रीडितम्)

वल्मीकस्य अर्धे यथा तथा निमग्ना मूर्तिः यस्य सः, संदष्टाः सर्पाणां त्वचः यस्मिन् तेन, जीर्णानां लताप्रतानानां वलयेन, अत्यर्थं संपीडितः, शकुन्तानां नीडैः निचितम्, अर्कस्य

बिम्बम् अभि. Mātali points out to the region where Mārīca's hermitage was situated, with the 'reference point', viz. the particular Yogin described in the verse (Mātali must have been a frequent visitor to this region, hence he knows the locality well). The Yogin in question was staying like a post in the same posture for years and years, absorbed in deep meditation facing the sun (as the sun would be moving in the sky, the Yogin could not be said to face the sun always, as he was अचल; so the posture facing the sun (or the East) was the one he had taken, when he first went into the Samādhi state), not minding what had happened to and about his body in the meanwhile. Thus an ant-hill had grown over half his body; lots of serpents had stayed on his bosom and gone, leaving their sloughs behind, and scores of birds had found a safe haven in his matted hair and built their nests therein ! Such were the extraordinarily rigorous austerities practised by the Yogin ! We do not think that the poet was laughing in his sleeve when he wrote this description (the time and place are such that they do not countenance taking things lightly), nor was he thinking about what earthly use, such penance was to the Yogin himself or to the world. That the Yogin did not care for any material advantage and was entirely indifferent about his body, is more than sufficient to compel great respect being shown to him. VII. 11.2—अदित्या परिवर्धिताः मन्दारवृक्षाः यस्मिन् तम्. Cf. यस्योद्याने कृतकतनयः कान्तया वर्धितो मे हस्तप्राप्यस्तवकनमितो बालमन्दारवृक्षः ॥ Megha. अदिति is also a Vedic deity, representing the idea of 'infinity'. The आदित्यs are her sons. VII. 11.4—स्वर्गादधिकतरं... This feeling was certainly due to the holiness of the place itself, but the poet suggests that it was due to the impending good fortune of the King (Cf. [हला रजनिके, अपूर्वमप्येतद्राजकुलं प्रविशन्त्याः प्रसीदति ममाभ्यन्तरगत आत्मा। ...ज्योत्स्निके, ममाप्येवम्। अस्ति खलु लोकवादः, आगामि सुखं वा दुःखं वा हृदयं समर्थीकरोतीति।] Mālavikā V). VII. 11. 6—भवान् कथमिदानीम्, the King wants to know whether he was to go alone to see Mārīca, or Mātali also would like to accompany him. VII. 11.7-वयमप्यवतरामः, why Mātali uses the plural, is not clear. It is just a colloquial tinge.

(12) CONSTRUE : सत्कल्पवृक्षे वने प्राणानाम् अनिलेन वृत्तिः उचिता (इति मन्यन्ते), काञ्चनपद्मरेणुकपिशे तोये धर्माभिषेकक्रिया (भवति), रत्नशिलातलेषु ध्यातं

(भवति), विबुधस्त्रीसंनिधौ संयमः (अपेक्ष्यते); यत् अन्यमुनयः तपोभिः काङ्क्षन्ति तस्मिन् अमी तपस्यन्ति। (शार्दूलविक्रीडितम्)

सन्तः कल्पवृक्षाः यस्मिन् तस्मिन्. The King wonders why there should be any persons in that wonderful place, who would like to practise penance! You practise penance, because you want to get something, the highest ambition being in general to have a place in heaven which provides every kind of enjoyment. Now, in the region sanctified by the residence of Mārīca, there were wish-fulfilling trees (but the hermits do not want to make use of them; they only want a small quantity of air to sustain their life; they have no other wants) ; there were beautiful tanks full of water with golden lotuses growing in them (but the hermits care for the water only in so far as it is useful for bath and worship; other lesser people would have thought of cruising in small boats in company with their beloveds, on moon-lit nights); there were jewelled slabs but they were used not for enjoyment but for meditation; there were beautiful nymphs, but the hermits refuse to take any notice of them. यत्—The हेमकूट region where the hermitage of मारीच was, or *svarga* in general. काञ्चनपद्मानां रेणुभि : कपिशे, धर्मार्थे यः अभिषेकः तस्य क्रिया. विबुधस्त्री, a celestial woman, not the wife of a god. विबुध—A god, विशिष्टः बुधः येषाम्। त्रिकालज्ञजीवविशिष्यत्वात्। विशेषेण बुध्यन्ते वा. VII. 12. 1—उत्सर्पिणी (high-soaring)..., Mātali means to say that the hermits there had high ambitions. Unlike ordinary ascetics, they were not content with the pleasures that heaven can afford to give them; they wanted to realise the Highest Brahman. VII. 12. 2—वृद्धशाकल्य, apparently an old friend of Mārīca. दाक्षायणी is अदिति (daughter of दक्ष); the subject of discourse—पतिव्रताधर्म—is significant. The audience realises that the women-residents in such a place could not but be chaste. VII. 12.4—प्रतिपाल्यः अवसरः यस्य सः (प्रस्तावः), the King means to say it would be wrong to butt in, in the midst of the discourse; he would have to wait till the sermon was over (this waiting is important for the development of the plot, as would be seen below). VII. 12.5—अशोक...,perhaps the suggestion is that the King would soon be free from शोक; अन्तरं साधु अन्विष्यति इति.

(13) CONSTRUE : मनोरथाय (अहं) न आशंसे, (हे) बाहो, वृथा किं स्पन्दसे? पूर्वावधीरितं श्रेयः हि दुःखं परिवर्तते। (अनुष्टुभ्)

The verse reminds one of a similar situation in Act I. There also, the King entering the penance-grove has his arm throbbing and wonders what good fortune could be waiting for him there in the hermitage (शान्तमिदमाश्रमपदं स्फुरति च बाहुः कुतः फलमिहास्य), but there was फल or श्रेयस् in the form of Śakuntalā waiting for him. The King means to say it is too much to expect the repetition of good fortune every time ; especially when the श्रेयस् is repudiated once. There's a tide in the affairs of men, which taken at the flood leads on to fortune, but if through negligence or otherwise one fails to profit by the tide, one loses one's chance almost for ever. Some take the second line as made of two clauses (श्रेयः पूर्वावधीरितम् अस्ति, अधुना दुःखं हि परिवर्तते), the idea being that the King feels that he is surrounded by misery all around. This is against the context; the King is in high spirits (अमृतह्रदमिवावगाढोऽस्मि, he declares this himself), the throbbing of the right arm indicates some good fortune. How can the King say in the face of this, that he is surrounded by दुःख ? But with his experience of past happenings, he can be doubtful if any good can really accrue to him. VII. 13.2—कथं गतः, the subject is अयं and not त्वं; the passage is practically स्वगतम्, not being addressed to any one. VII. 13. 3—अभूमि... Cf. [अभूमिरियं मालविकायाः।] Mālavikā III; आलानः, क्षत्रियस्य or बालभावस्य. The King naturally thinks it impossible for any one to indulge in unruly behaviour in those august and holy precincts. अबालं सत्त्वं यस्य सः.

(14) CONSTRUE : (यः) आमर्दक्लिष्टकेसरम् अर्धपीतस्तनं सिंहशिशुं प्रक्रीडितुम् बलात्कारेण मातुः कर्षति। (अनुष्टुभ्)

मातुः, from the mother. The boy would not allow the सिंहशिशु even to have its full drink, he wanted it so badly to play with him; आमर्देन क्लिष्टाः केसराः यस्य तम्, अर्धं पीतः स्तनः येन तम्. For a शिशु to drag another शिशु is दुष्कर, to drag a सिंहशिशु is दुष्करतर, to drag a सिंहशिशु away from its mother, while actually sucking the milk is दुष्करतम; but the boy was doing all that quite nonchalantly ! Cf. a similar description of Kumāra Kārtikeya, गृह्णन् विषाणे हरवाहनस्य स्पृशन्नुमाकेसरिणः सटालीः। स भृङ्गिणः सूक्ष्मतरं शिखाग्रे कर्षन्बभूव प्रमदाय पित्रोः॥ एको नव द्वौ दश पञ्च सप्तेत्यजीगणन्नात्ममुखं प्रसार्य। महेशकण्ठोरगदन्तपङ्क्तिं तदङ्कगः शैशवतुन्नभीतिः॥ Kumāra XI. VII. 14. 6—अपत्येभ्यो निर्विशेषाणि (निर्गतः विशेषः येभ्यः तानि), not different in any way from one's own children. सर्वान् दमयतीति सर्वदमनः, who chastises all. VII. 14.8— उरसः जातः औरसः

(स्वक्षेत्रे संस्कृतायां तु स्वयमुत्पादयेद्धि यम्। तमौरसं विजानीयात् पुत्रं प्रथमकल्पितम् ॥ Manu IX)...As many as twelve different kinds of sons are mentioned by Manu; The King intuitively is drawn towards the boy. नून...वत्सलयति, not knowing that the boy was his own son, the King tries to account for the mysterious feeling, by attributing it to his childlessness which often makes a person affectionate towards the child of another. वत्सलयति, denominative from वत्सल (ल is added to वत्स (lit. a calf) in the sense of affection). Cf. बाष्पायते निपतिता मम दृष्टिरस्मिन्वात्सल्यबन्धि हृदयं मनसः प्रसादः। संजातवेपथुभिरुज्झितधैर्यवृत्तिरिच्छामि चैनमदयं परिरब्धुमङ्गैः ॥ said by Purūravas when he first sees his son Āyus. Vikram V. VII. 14. 13—अधरं दर्शयति, a delightful natural touch. Little children pout out their lower lip to show derision. The boy wants to show to the तापसी that her threat, viz. the lioness would attack him left him completely unmoved, as he was not afraid of the केसरिणी at all !

(15) CONSTRUE : महतः तेजसः बीजम् अयं बालः स्फुलिङ्गावस्थया स्थितः एधापेक्षः वह्निः इव मे प्रतिभाति। (अनुष्टुभ्)

एधान् अपेक्षते इति एधापेक्षः, the boy is compared to the spark which bursts into a flame when fuel is added to it; the एध in the case of the boy is the number of years before reaching manhood. The reading एधोपेक्षः means the same thing (एधांसि अपेक्षते, एधस् (n.) and एध both mean fuel). VII. 15. 4—चक्रवर्तिलक्षण —अतिरिक्तः करो यस्य ग्रथिताङ्गुलिकों मृदुः। चापाङ्कुशाङ्कितः सोऽपि चक्रवर्ती भवेद् ध्रुवम् ॥

(16) CONSTRUE : (अस्य) प्रलोभ्यवस्तुप्रणयप्रसारितः जालग्रथिताङ्गुलिः करः इद्धरागया नवोषसा भिन्नम् अलक्ष्यपत्रान्तरम् एकपङ्कजम् इव विभाति। (वंशस्थाविलम्)

प्रलोभ्यवस्तुनः प्रणयेन प्रसारितः, जालवत् ग्रथिताः अङ्गुलयः यस्य सः, इद्धः रागः (redness) यस्याः तया, नवया उषसा. The hand (with the palm upwards) extended to receive the toy, with the fingers closely knit together and with the palm very red, is compared to a blossoming lotus tinged red by the early dawn. The closely-knit fingers correspond to the petals with the interstices not perceptible. VII. 16. 4—मृत्तिकामयूरः,—Āyus, son of Purūravas, is also described as having a pea-cock to play with (यः सुप्तवान्मदङ्के शिखण्डकण्डूयनोपलब्धसुखः। तं मे जातकलापं प्रेषय शितिकण्ठकं शिखिनम् ॥). VII. 16. 8—दुर्ललित, spoiled by too much fondling, used often to show affection.

(17) CONSTRUE : अनिमित्तहासैः आलक्ष्यदन्तमुकुलान् अव्यक्तवर्णरमणीयवचः-प्रवृत्तीन् अङ्काश्रयप्रणयिनः तनयान् वहन्तः धन्याः तदङ्गरजसा मलिनीभवन्ति । (वसन्ततिलका)

आ (ईषत्) लक्ष्याः दन्तमुकुलाः (दन्ताः मुकुलाः इव) येषां तान्, अव्यक्ताः वर्णाः यत्र अतः एव रमणीया वचःप्रवृत्तिः येषां तान्, अङ्के आश्रये प्रणयः येषां तान्. This is perhaps the most well-known verse of Kālidāsa. It describes so accurately the innermost feelings of fathers when they fondle on their lap the infant son just learning to talk and displaying his teeth now and then in causeless smiles. Cf. अहेतुहासच्छुरिताननेन्दुर्गृहाङ्गणक्रीडनधूलिधूम्रः। मुहुर्वदन् किंचिदलक्षितार्थं मुदं तयोरङ्कगतस्ततान ॥ and न नन्दनालोकनमङ्गलेषु क्षणं क्षणं हृष्यति कस्य चेतः। Kumāra XI., अनियतरुदितस्मितं विराजत्कतिपयकोमलदन्तकुड्मलाग्रम्। वदन-कमलकं शिशोः स्मरामि स्खलदसमञ्जसमञ्जुजल्पितं ते ॥ अन्तःकरणतत्त्वस्य दम्पत्योः स्नेहसंश्रयम् । आनन्दग्रन्थिरेकोऽयमपत्यमिति कथ्यते ॥ Uttara. इदं तत्स्नेहसर्वस्वं सममाढ्यदरिद्रयोः। अचन्दनमनौशीरं हृदयस्यानुलेपनम् ॥ Mṛccha X, तमङ्कमारोप्य शरीरयोगजैः सुखैर्निषिञ्चन्तमिवामृतं त्वचि। उपान्तसंमीलितलोचनो नृपश्चिरात्सुतस्पर्श-रसज्ञतां ययौ ॥ Raghu III. 26, also यदि हार्दमिदं श्रुत्वा पिता ममायं सुतोऽह-मस्येति। उत्सङ्गवर्धितानां गुरुषु भवेत्कीदृशः स्नेहः ॥ (Vikram V. where the son's affection for the father is described). VII. 17. 4—दुर्मोकः च हस्तग्रहः (हस्तेन ग्रहः) च तेन.

(18) CONSTRUE : एवम् आश्रमविरुद्धवृत्तिना त्वया जन्मतः सत्त्वसंश्रयसुखः अपि संयमः कृष्णसर्पशिशुना चन्दनः इव किम् इति दूष्यते । (रथोद्धता)

आश्रमेण विरुद्धा वृत्तिः यस्य त्वया (cf. अद्य पुष्पसमिदर्थमृषिकुमारकैः सह गतेना-श्रमविरुद्धमाचरितम्। Vikram V), सत्त्वस्य (सत्त्वगुणस्य) संश्रयेण सुखः or सत्त्वानां (जन्तूनां) संश्रयः च असौ सुखः (सुखयति इति) च. Some take जन्मतः to mean 'of the father' which is not satisfactory. संयम is compared to चन्दन, the boy to कृष्णसर्पशिशु, and the साधारणधर्म is दूष्यते. Both संयम and चन्दन are सत्त्वसंश्रयसुख. The comparison of the boy to कृष्णसर्पशिशु is objectionable. In spite of the fact that the expression आश्रम-विरुद्ध is Kālidāsian, the verse must be regarded as spurious for another reason also. The King had addressed the boy as महर्षिपुत्र, and one expects the contradiction to come from the तापसी immediately. It is absurd for the Tāpasī to keep quiet and allow the King to read a sermon to the boy (who was hardly in a position to understand what the King said) before she utters भद्रमुख न खल्वयमृषिकुमारः. VII. 18. 3—स्थानप्रत्यय, because the boy is playing in the hermitage-precincts. The reading अतर्किणः would mean 'making a wrong guess.'

(19) CONSTRUE : कस्य अपि कुलाङ्कुरेण अनेन गात्रेषु स्पृष्टस्य मम एवं सुखम्, यस्य कृतिनः अङ्कात् अयं प्रसूतः तस्य चेतसि (अयं) कां निर्वृतिं कुर्यात् । (उपजातिः)

काम्-अनिर्वचनीयाम्; if a stranger (as Duḥṣanta considers himself to be) could feel so happy, with the contact with the boy, how much more happy his father would be ! Cf. पुत्रस्पर्शात्सुखतरः स्पर्शो लोके न विद्यते । Mahābhārata; सर्वाङ्गीणः स्पर्शः सुतस्य किल तेन मामुपगतेन । आह्लादयस्व तावच्चन्द्रकरश्चन्द्रकान्तमिव ॥ Vikram V. VII. 19.4—रूपेण संवदति या, harmonising with, resembling; प्रतिगतः लोम प्रतिलोमः, न प्रतिलोमः अप्रतिलोमः, not going against the direction of the hair, not opposed to.

(20) CONSTRUE : पूर्वं ये क्षितिरक्षार्थं सुधासितेषु भवनेषु निवासम् उशन्ति पश्चात् तेषां नियतैकयतिव्रतानि तरुमूलानि गृहीभवन्ति । (औपच्छन्दसिकम्)

The reading रसाधिकेषु is probably an emendation to bring out a greater contrast between the पूर्वं and the पश्चात् ways of living. रसाः अधिकाः येषु or रसैः अधिकेषु, The reading नियतैकपतिव्रतानि (with the chaste wives observing vows and leading well-regulated lives) is obviously inferior. There is no point in referring to the wives as पतिव्रताs, because of their aversion to विषयसुखम् (नियता एका पतिव्रता येषु तानि). नियतैकयतिव्रतानि is better as it accords well with what the poet says elsewhere (cf. वार्धके मुनिवृत्तीनाम्, गुणवत्सुतरोपितश्रियः परिणामे हि दिलीपवंशजाः । पदवीं तरुवल्कवाससां प्रयताः संयमिनां प्रपेदिरे ॥ गलितवयसामिक्ष्वाकूणामिदं हि कुलव्रतम् ॥ Raghu). VII. 20. 1—आत्मगत्या, by their own power ; for the particular region was inaccessible to mortals, unless they were aided by the celestials. VII. 20. 10—नामतः, about the name. VII. 20.11—सउंदलावण्णं is purposly used (instead of पक्षि(or मयूर)लावण्यम्, so as to make the name of the mother of the boy known to the King. The तापसी used, the word to mean (शकुन्त + लावण्यम्) the 'beauty of the bird, the boy thought that it was his mother's name (शकुन्तला + वण्णम्) that was uttered. VII. 20.19—अपि नाम, the King hopes that similarity of names etc. that had created hopes in him would not end in smoke, to his utter despair. VII. 20. 21—अज्जूए is आत्या in Marāṭhī (properly means 'the father's sister'), used often to mean 'the mother' as well; a term of endearment.) VII. 20.24—रक्षाकरण्डकम् —रक्षार्थं करण्डकः तम्, the करण्डक or locket (containing in this case the अपराजिता herb) tied to the wrist as protection against evil spirits. VII. 20. 28—उरोनिहत...this posture shows extreme surprise. Before they could utter मा खलु, the King actually took the करण्डक

in his hands, and the ladies were surprised to see that the करण्डक did not change into a serpent and bite the King. VII. 20. 33—महाराजः, the hermit-lady is convinced that the stranger could but be King Duhṣanta himself (as is stated below). जातकर्म, the ceremonies performed on the birth of a child. VII. 20. 36—अथ, used here in the sense of 'if', 'in case.' VII. 20.40—कथमिव...,. because the episode of the करण्डक conclusivley proved that the boy was his son. VII. 20. 49—एष विवाद..., the विवाद, viz. the boy's statement that Duhṣanta was his father, and not the person who was with him (the boy did not know that he was with Duhṣanta) proved that Duhṣanta was the boy's father. VII.20.50—एकस्याः वेण्याः धरा, wearing a single braid of hair. A lady seperated from her husband (प्रोषितभर्तृका) was expected to live a very simple life, wear a simple (not too gaudy a) dress, and not to arrange her hair in more than one braid of hair, and to have no decorations in the hair (Cf. आद्ये वद्धा विरहदिवसे या शिखा दाम हित्वा शापस्यान्ते विगलितशुचा या मयोद्वेष्टनीया ॥ Megha). With the return of the husband, the single braid is loosened (by the husband) and a more ornate arrangement of the hair (in two to five braids) is resorted to. VII. 20. 53—विकारकालेऽपि..., the तापसीs had informed Śakuntalā how the अपराजिता herb retained its original form, when there was occasion for its transformation into a serpent (as it was handled by one believed to be some one other than the parents), and had told her of her good fortune, in that her husband had come there. Still Śakuntalā had been sceptic about her good luck. She had tasted such a bitter cup of misery that the thing appeared impossible, but on second thoughts, she thinks that perhaps Duhṣanta had really changed his feelings towards her, as Sānumatī had from personal knowledge, assured her, and so he might have come to claim her.

(21) CONSTRUE : परिधूसरे वसने वसाना, नियमक्षाममुखी, धृतैकवेणिः, शुद्धशीला (सा इयं शकुन्तला) अतिनिष्करुणस्य मम दीर्घं विरहव्रतं बिभर्ति। (औपच्छन्दसिकम्)

परिधूसर—Dusty, not gaudy; नियमैः (observance of fasts etc.) क्षामं मुखं यस्याः सा, धृता एका वेणिः यया, शुद्धं शीलं यस्याः सा. This verse contains a beautiful description of a विरहिणी. Cf. an equally beautiful description by Bhavabhūti, परिपाण्डुदुर्वलकपोलसुन्दरं दधती विलोलकवरीकमाननम् । करुणस्य मूर्तिरथवा शरीरिणी विरहव्यथेव वनमेति जानकी ॥

Uttara. The व्रत was दीर्घ, as the King was अतिनिष्करुण. In order to make the extremely pitiless King relent, it was necessary for Śakuntalā to continue her व्रत for years ! VII. 21. 1—पश्चात्तापेन विवर्णः (विगतः वर्णः यस्मात् तम्) ; the King also was changed a good deal; hence, Śakuntalā could not recognise him at first. The poet has deliberately put this passage in the mouth of Śakuntalā, in order that she might not be too harsh on the King, for it was clear that he too had suffered a great deal. VII. 21.7—क्रौर्यमपि...The King takes it for granted that Śakuntalā has recognised him, and says that he is so lucky that not only has Śakuntalā forgotten his great cruelty towards her, but was apparently prepared to take him back in her good graces.

(22) CONSTRUE : (हे) सुमुखि, दिष्ट्या (त्वं) स्मृतिभिन्नमोहतमसः मे प्रमुखे स्थिता असि; उपरागान्ते रोहिणी शशिनः योगं समुपगता । (आर्या)

स्मृत्या भिन्नं मोहतमः (मोहः तमः इव) यस्य तस्य. उपरागः, eclipse. रोहिणी was the favourite wife of the moon (all the 27 नक्षत्रs—Dakṣa's daughters—were married to the moon). Kālidāsa refers to the चन्द्ररोहिणीसंयोग in the Vikramorvaśīya also [...एष रोहिणीसंयोगेनाधिकं शोभते भगवान्मृगलाञ्छनः । III]. Just as the moon becomes united with Rohiṇī after his obscuration by Rāhu is over, the King has become united with Śakuntalā after his forgetfulness has been removed by the revival of his memory.

(23) CONSTRUE : बाष्पेण जयशब्दे प्रतिषिद्धे अपि मया जितम्, यत् असंस्कारपाटलोष्ठपुटं ते मुखम् दृष्टम् । (अनुष्टुभ्)

असंस्कारात् पाटलम् ओष्ठयोः पुटम्, this expression shows that Śakuntalā had led a virtuous life. Cf. मया नाम जितं यस्य त्वयायं समुदीर्यते । जयशब्दः सहस्राक्षादगतः पुरुषान्तरम् ॥ Vikram. II. The last passage in the mouth of Śakuntalā should be simply जयतु, so that the other जयतु could be taken as प्रतिषिद्ध by the tears. VII. 23.2—भागधेयानि पृच्छ—A Hindu wife does not take the name of the husband, so she asks the boy to put the question to भागधेय. Some take the idea in the verse to be as follows :—If the boy is lucky to be a Cakravartin, he would be known as the son of सम्राट् Duḥṣanta ; if he is to be a forest-dweller only, then he would know his father as mere दुःषन्त. This is not satisfactory. Śakuntalā is simply overwhelmed at the thought of what she had to pass through, ever since her repudiation,

and so cannot give any straight answer to the boy's question ; she could have answered that the person referred to was her faithless lover, her repudiator, now turned up full of remorse etc. She therefore simply says that the question can be best answered by her varying fortunes ! Śakuntalā does not call her boy by his proper name, because it is not considered right to address the eldest child by its proper name (Cf. आत्मनाम गुरोर्नाम नामातिकृपणस्य च । श्रेयस्कामो न गृह्णीयाज्ज्येष्ठापत्यकलत्रयोः ॥).

(24) CONSTRUE : (हे) सुतनु, प्रत्यादेशव्यलीकं ते हृदयात् अपैतु; तदा मे मनसः संमोहः किम् अपि बलवान् अभूत्; प्रबलतमसां हि शुभेषु एवंप्रायाः वृत्तयः, अन्धः शिरसि क्षिप्तां स्रजम् अपि अहिशङ्कया धुनोति । (हरिणी)

The King makes a full and frank apology. Not knowing the real cause of his loss of memory, viz. the curse of Durvāsas, he attributes the same to his being overpowerd by powerful *Tamas* element, which made him throw away blessings that had been hankered after by him. He likens his state to that of a blind man who throws away a garland of flowers, thinking it to be a serpent; शोभना तनूः यस्याः सा. किमपि, in an indescribable manner; Rāghavabhaṭṭa unnecessarily wants to take किमपि मनसः as one expression, किमपि meaning 'weak.' एवं प्रायः यासां ताः. VII. 24.3—नूनं मे..., like a true Pativratā, Śakuntalā attributes all her misery to her own past *Karman*, and absolves the King from all blame. Cf. Sītā's statement to the same effect (कल्याणबुद्धेरथवा तवायं न कामचारो मयि शङ्कनीयः । ममैव जन्मान्तरपातकानां विपाकविस्फूर्जथुरप्रसह्यः ॥ Raghu XIV). VII. 24.8—उद्धृतं विषादः एव शल्यं यस्मात् or येन सः, the King says that he would answer her question after he has wiped off the tears from Śakuntalā's face (He had been the cause of those tears, he could not remove them when they appeared years ago ; he should be permitted to remove the tears appearing now at least, taking them to be the representatives of the former tears—Actually the present tears were tears of joy).

(25) CONSTRUE : (हे) सुतनु, यः अधरं परिबाधमानः ते बाष्पबिन्दुः मया पूर्वं मोहात् उपेक्षितः, आकुटिलपक्ष्मविलग्नं तं बाष्पम् अद्य प्रमृज्य (अहं) तावत् विगतानुशयः भवेयम् । (वसन्ततिलका)

The reading बद्धबिन्दुः seems to be an emendation to do away with the awkward यः बाष्पबिन्दुः.... तं बाष्पम् (where बाष्पम् need not

have been repeated). आ (ईषत) कुटिलेषु पक्ष्मसु विलग्नम्, विगतः अनुशयः यस्य सः. The बाष्पबिन्दु hurting the अधर that the King is talking of, was there about six years ago; that cannot be wiped off now; but its cousin, the बाष्प appearing now, could be very well in the eyes of a lover, a substitute, for being wiped off, and for the mistake being rectified !

VII. 25. 5—विषमं may be taken as a noun also. VII. 25. 6—तेन हि...ऋतुना समवायस्य चिह्नम्—The King means to say that Śakuntalā should take the ring as a memento of their (re-) union. Śakuntalā is compared to a लता, the King to the (spring-) season, and the ring to the flowers. A creeper puts on flowers during the spring season; Śakuntalā, likewise, should possess the ring, when united with the King. VII. 25.7-8—नास्य विश्वसिमि—The ring had failed Śakuntalā at a critical moment once; Śakuntalā is afraid therefore to trust it again, and wishes that the ring be better in the possession of the King himself. VII. 25. 9—दिष्ट्या वृध्, to congratulate upon; the person to be congratulated is put in the nominative case, and the thing for which congratulations are offered in the instrumental case. VII. 25.11—संपादितं स्वादु फलं येन सः, न खलु...the King is naturally anxious to let his friends and well-wishers know of the good news, viz. his union with his wife and son. So he asks Mātali whether Indra had an inkling about it already or not. अयं वृत्तान्तः does not refer to Śakuntalā's repudiation, and the passage does not refer to the King's anxiety about Indra's being aware of his ill-treatment of Śakuntalā in the past. आखण्डलः—An epithet of Indra, usually explained as आखण्डयति शत्रून् पर्वतान् वा, the destroyer of enemies or mountains. The word seems to be the Sanskritised version of a foreign word, and occurs only once in the Ṛgveda; Kālidāsa seems to be particularly fond of this word. Our view is that आखण्डल is intended to refer to Alexander, the Greek conqueror of India (we are going to publish a paper on this subject in the near future). VII. 25.15—शकुन्तले—To address the wife by name is not allowed by the Śāstras. Apparently the King forgets this in the heat of the moment. जिह्रेमि...It was not considered *courteous* for the husband and wife to visit the elders together in Kālidāsa's times (also in accordance with the Smṛtis). Things have vastly changed now. It is normal for the husband and wife of to-day

to address each other by name in the singular, and to vaunt their presence in company of each other, in season and out of season. VII. 25.19—अयि is certainly a better reading than अपि which requires एतत् to be supplied, and going to the elders with the husband is not such a bad thing as to require the force of अपि to make it आचरितव्य. VII. 25. 21—दक्षस्य अपत्यं स्त्री दाक्षायणी, अदितिः

(26) CONSTRUE : अयं दुःषन्तः इति अभिहितः, ते पुत्रस्य रणशिरसि अग्रयायी, भुवनस्य भर्ता (अस्ति), यस्य चापेन विनिवर्तितकर्म (सत्) तत् कोटिमत् कुलिशं मघोनः आभरणं जातम् । (वसन्ततिलका)

विनिवर्तितं कर्म यस्य तत्. कुलिशम्, thunder-bolt. Duhṣanta's bow did the work of destroying the demons ; Indra's thunder-bolt has no occasion to display its prowess. For the time being, it was just an ornamental piece fit for being placed in a museum. ते पुत्रस्य...., this is put in, so that Aditi might look upon Duhṣanta almost as her son. VII. 26.1—संभावनीयः अनुभावः (majesty, power) यया; the king's form struck Aditi very much; she thinks that his great power could be easily inferred from his आकृति. VII. 26.2—पुत्रे प्रीतिः तस्याः पिशुनेन.

(27) CONSTRUE : इदं तत् दक्षमरीचिसंभवं स्रष्टुः एकान्तरं द्वन्द्वम्, यत् मुनयः द्वादशधा स्थितस्य तेजसः कारणं प्राहुः, यत् भुवनत्रयस्य भर्तारं यज्ञभागेश्वरं सुषुवे, यस्मिन् आत्मभुवः परः पुरुषः अपि भवाय आस्पदं चक्रे । (शार्दूलविक्रीडितम्)

Daksa and Marīci were the two sons of Brahmadeva (दक्ष was born from the toe, and Marīci from the eyes); Dakṣa's daughter Aditi was married to Kaśyapa (or Mārīca), son of Marīci; thus both Aditi and Kaśyapa had Brahmā as their grand-father (with only one step (एकान्तर) between them and Brahmadeva). The twelve Ādityas, Indra, and Viṣṇu in his Dwarf-incarnation were born of them; which shows how holy and refulgent the pair must have been ! The King apparently looks with awe at the pair from a distance, as he puts the query to Mātali. The names of the twelve Ādityas are given in the Viṣṇupurāṇa, तत्र विष्णुश्च शक्रश्च जज्ञाते पुनरेव हि । अर्यमा चैव धाता च त्वष्टा पूषा तथैव च ॥ विवस्वान् सविता चैव मित्रो वरुण एव च । अंशुर्भगश्चादितिजा आदित्या द्वादश स्मृताः ॥ Of this list, विष्णु and शक्र are specifically referred to in the 3rd and 2nd line in the verse itself; so to avoid this repetition, the following twelve कलाs of the sun may be understood from the expression द्वादशधा स्थितस्य, तपिनी तापिनी धूम्रा मरीचिर्ज्वालिनी रुचिः । सुषुम्णा भोगदा विश्वा बोधिनी धारिणी

क्षमा ॥ यज्ञे भागः येषां ते यज्ञभागाः तेषाम् ईश्वरम्, आत्मभूः is Brahmadeva. परः पुरुषः is पुरुषोत्तम, or Viṣṇu (मन्वन्तरे च संप्राप्ते तथा वैवस्वते द्विज । वामनः कश्यपाद्विष्णुरदित्यां संबभूव ह ॥ Visnupurāṇa) The expression परः पुरुषः is found in the Kaṭhopaniṣad and the Bhagavadgītā. The reading आत्मभवः means 'self-born' and is not suitable here, as the आत्मभव is to be described here as being born (there is no point in having a विरोधाभास here, as the greatness of आत्मभव is not the primary object of the description in the fourth line).
VII. 27 2—वासवनियोज्यः–Note the modesty of the King. दुःषन्तः प्रणमति, and not दुःषन्तः अहं प्रणमामि;–it is more courteous to refer to oneself in the third person.

(28) CONSTRUE : भर्ता आखण्डलसमः, सुतः जयन्तप्रतिमः, (त्वं) पौलोमी-सदृशी भव, अन्या आशीः ते योग्या न । (अनुष्टुभ्)

Duhṣanta had already proved himself to be equal to Indra; Mārīca from personal knowledge knows Duhṣanta's son to be like Indra's son Jayanta; it follows as a corollary that Śakuntalā should be like Indrāṇī. So Mārīca says. 'Be like Indrāṇī' was the only appropriate blessing he could think of, to be given to Śakuntalā. पौलोमी (शची, daughter of पुलोमन्, a demon) was married by Indra who killed his father-in-law in battle (It is stated in the Purāṇas that Indrāṇī remains the same, though Indras may change; that is, Indra is just the name of the holder of the office of the King of gods, निष्प्रत्यूहं क्रतुशतं यः कश्चित् कुरुतेऽवनौ । जितेन्द्रियोऽमरावत्यां स प्राप्नोति पुलोमजाम् ॥ As शची is thus assured of अखण्डसौभाग्य, she is worshipped by the bride at the marriage-ceremony). The reading पौलोमिमङ्गला (auspicious like पौलोमी) in the Bengali recension is also a good one. जयन्तस्य (प्रतिमा) इव प्रतिमा यस्य सः, जयन्तेन तुल्यः.

(29) CONSTRUE : दिष्ट्या साध्वी शकुन्तला, इदं सदपत्यम्, भवान्—श्रद्धा, वित्तं, विधिः च इति तत् त्रितयं समागतम् । (अनुष्टुभ्)

Mārīca says that in the union of Śakuntalā, Sarvadamana and Duhṣanta, he sees the union of Faith, Fortune and Format (of sacrificial rites), which alone would contribute to the continued prosperity of the world. श्रद्धा, वित्त and विधि are necessary for the performance of sacrifices and the verse shows Kālidāsa's firm belief in the Karmakāṇḍa or the cult of sacrifices. The simile of श्रद्धा and विधि is found in Raghu II (श्रद्धेव साक्षाद्विधिनोपपन्ना).
VII. 29.1—प्राग..., Usually one first has the good luck to see

sages, and as a result of their holy presence, one secures prosperity later on. But here undreamt of prosperity (in the form of the union with the wife and son) was secured by Duhṣanta first, and then came the sight of Mārīca (to whose blessings the prosperity was due) ! Hence this was an extraordinary favour ! Mārīca is addressed as भगवन् in accordance with the Nāṭyśāstra dictum, देवानामपि ये देवा महात्मानो महर्षयः। भगवन् इति ते वाच्या तेषां योषितस्तथा ॥

(30) CONSTRUE : पूर्वं कुसुमं उदेति, ततः फलम्; प्राक् घनोदयः, तदनन्तरं पयः; अयं निमित्तनैमित्तिकयोः क्रमः; तव प्रसादस्य तु पुरः संपदः (भवन्ति) । (वंशस्थविलम्)

नैमित्तिक, effect which arises from the cause (निमित्त). We find in this world that the cause precedes the effect; for instance, the flower comes first, then the fruit (actually, the flower is not the cause of the fruit, the निमित्तनैमित्तकभाव is here restricted only to the invariable priority of one thing to another); or the clouds first appear, then comes the rain. No one can say that he has seen rain falling first and the clouds to come on the scene later. Similarly the favour of the sages has to be secured first, and then would follow prosperity; but in the case of Duhṣanta, prosperity came in first, and the favour of the sight of Mārīca came in later ! V. 30.1— विधातारः—Ordainers who are not bound down by ordinary laws. Mātali means to say that what the King had said was true in a sense, but great sages have the power to reverse even the process of nature, if they mean to do so. VII. 30.4—युष्माभिः सगोत्रस्य (समानं गोत्रं यस्य). Kaṇva also belonged to the Kāśyapa gotra.

(31) CONSTRUE : यथा समक्षरूपे (गजे) गजः न इति. तस्मिन् (गजे) अपक्रामति (सति गजः वा न गजः वा इति) संशयः स्यात्, पदानि दृष्ट्वा तु (गजः इति) प्रतीतिः भवेत्, तथाविधः मे मनसः विकारः (अस्ति) । (उपजातिः)

The King means to say that he is unable to account for the topsy-turvy state of his mind and its working. The प्रत्यक्ष प्रमाण is regarded by all as the most important and convincing one, and अनुमान or inference can be regarded as only second best and not so reliable. Again, even संशयज्ञान arises only when some object is present and one confuses it with another similar one. But in his case all these universally accepted theories were completely set at naught. Thus—When Śakuntalā was actually

present before him, talked to him etc. he did not remember her (प्रत्यक्षप्रमाण was of no avail); when she left him, he began to doubt whether his heart had played him false (हृदयं प्रत्याययतीव मां etc. V. 31. 7, the संशयज्ञान arising in the absence of an object); when he happened to secure the ring, he remembered the person to whom the ring was given (the wearer of the ring was inferred from the ring; the अनुमान thus came to be far more powerful than the प्रत्यक्षप्रमाण. You do not recognise the person, but recognise a tiny little object belonging to him!). The King likens his case to that of a person, who refuses to admit that it is the elephant he sees, when actually the elephant is standing before him, begins to doubt whether it was the elephant after the elephant had gone away, and then after a time, on seeing the foot-prints, declares convincingly that he had seen the elephant! VII. 31.1—आत्मनः अपचारस्य (wanton behaviour, fault) शङ्कया. VII. 31.4—प्रत्यक्षं वैक्लव्यं यस्याः ताम्, whose वैक्लव्य was obvious, or actually seen with her own eyes by Menakā. VII. 31.11—अकारण..., Śakuntalā must have been immensely relieved to know that her repudiation was not a wanton act of the King, but was done, inspite of himself. VII. 31.14—विदितः अर्थः यया सा, now that Śakuntalā knew all the facts, she should not entertain any ill feeling for the King.

(32) CONSTRUE: शापात् स्मृतिरोधरूक्षे भर्तरि (त्वं) प्रतिहता असि; अपेततमसि (भर्तरि) तव एव प्रभुता (अस्ति); मलोपहतप्रसादे दर्पणतले छाया न मूर्छति, शुद्धे (दर्पणतले) तु सुलभावकाशा (भवति)। (वसन्ततिलका)

स्मृतेः रोधेण रूक्षे, मलेन उपहतः प्रसादः (transparency) यस्य तस्मिन्, सुलभः अवकाशः यस्याः सा. Śakuntalā was subjected to great humiliation by the King under the influence of the curse, but that was now a thing of the past; Śakuntalā can now reign supreme over the King's heart. It is the wife who is the mistress of the house and in that capacity can control the husband at her will. Mārīca means to say that it now depended on Śakuntalā alone to exercise her प्रभुता over the King. Śakuntalā corresponds to छाया, the King to दर्पणतल, and the curse to the मल. The reflection can enter with ease into the mirror when the dirt over it is removed, otherwise it becomes प्रतिहत by the dirt. VII. 32. 4—वंशप्रतिष्ठा, one by whom the race gets stability (Cf. अमंस्त चानेन स्थितेरभेत्ता...स्थितिमन्तमन्वयम्। Raghu III.). The King indirectly suggests that the boy would be always treated with the greatest possible care by them.

(33) CONSTRUE : अप्रतिरथः अयं अनुद्घातस्तिमितगतिना रथेन तीर्णजलधिः-सप्तद्वीपां वसुधां पुरा जयति; सत्त्वानां प्रसभदमनात् इह सर्वदमनः (इति ख्यातः) अयं लोकस्य भरणात् पुनः भरतः इति आख्यां यास्यति । (शिखरिणी)

अनुद्घातेन स्तिमिता गतिः यस्य तेन, तीर्णाः जलधयः येन. The earth is said to be सप्तद्वीपा (जम्बु, प्लक्ष, शाल्मली, कुश, क्रौञ्च, शाक and पुष्कर). In Raghu, eighteen द्वीपs are referred to (...अष्टादशद्वीपनिखातयूपः...बभूव योगी किल कार्तवीर्यः ॥). पुरा जयति: = जेष्यति, पुरा used with the present gives the sense of the future (Cf. आलोके ते निपतति पुरा Megha). सर्वदमनः Cf. अस्त्वयं सर्वदमनः सर्वं दमयत्यसौ (M. Bh.). भरतः, so called because he looked after the people well; that is how Kālidāsa derives the word. The Mahābhārata Ādiparvan says that the name भरत was given by Duhṣanta himself, on the recommendation of the gods, भर्तव्योऽयं त्वया यस्मादस्माकं वचनादपि। तस्माद्भवत्वयं नाम्ना भरतो नाम ते सुतः ॥ India is supposed to be called Bhārata after this Bharata, son of Duhṣanta. (This however is not correct. See our paper on 'The original name of India,' read at The Lucknow All-India Oriental Conference 1951). VII. 33. 8—तपःप्रभावात्..., this is put in to account for the inaction of Kaṇva all these years. Kaṇva also knew that things would be set right in course of time by Fate. VII. 33 9—अनतिक्रुद्धः, Duhṣanta naturally expected Kaṇva to be angry with him for having (consciously or unconsciously) repudiated his daughter but Kaṇva was not very angry because his तपःप्रभाव had told him that Duhṣanta was not to blame in the matter. प्रष्टव्यः, should be asked (whether what has happened was agreeable to him or not), that is, he should be informed (a rather idiomatic use of प्रच्छ्). VII. 33. 12.—गालव is also the name of a senior pupil (hence, speaking Sanskrit) in the Vikramorvaśīya Act III. VII. 33.16—स्वस्य अपत्येन दारैः च सहितः.

(34) CONSTRUE : बिडौजाः तव प्रजासु प्राज्यवृष्टिः भवतु; विततयज्ञः त्वम् अपि स्वर्गिणः अलं प्रीणय; एवम् उभयलोकानुग्रहश्लाघनीयैः अन्योन्यकृत्यैः युगशतपरिवर्तान् नयतम् । (मालिनी)

This verse is dropped in the Devanāgarī recension. विड् or विट् (destroying, or all-pervading) ओजः यस्य सः, an epithet of Indra. This also looks like a foreign word. प्राज्या वृष्टिः यस्य सः. अन्यस्य अन्यस्य कृत्यानि तैः, उभयलोकयोः अनुग्रहेण श्लाघनीयैः, युग—The age of the world; the four युगs (कृत 4800 years, त्रेता 3600, द्वापर 2400, and कलि 1200) comprise 12000 years of gods (a day of

gods is equal to 360 or 365 days of men). So युगशत would be a tremendous period. Duhṣanta could not have lived for so many years. So युग either means 'a period of one year' or Duhṣanta represents kings after him as well. The idea in the verse is that both Indra and the King of the earth should cooperate with each other for the common good of the universe. Cf त्वत्कार्यं वासवः कुर्यात् त्वं च तस्येष्टमाचरेः। सूर्यः समेधयत्यग्निमग्निः सूर्यं च तेजसा ॥ Vikram V., also दुदोह गां स यज्ञाय सस्याय मघवा दिवम्। संपद्विनिमयेनोभौ दधतुर्भुवनद्वयम् ॥ Raghu I. 26. VII. 34.2—किं ते..., and अतः परमपि प्रियमस्ति are stock expressions at the conclusion of a Sanskrit drama, and before the Bharatavākya. भरतवाक्यम्—The speech uttered by the actor (भरत) in the capacity of an actor (नटवाक्यम्, नाटकाभिनयसमाप्तौ नटेन आशीर्दीयते इत्यर्थः। प्रस्तावनानन्तरं नटवाक्याभावादत्र भरतवाक्यमित्युक्तिः। राघवभट्ट's commentary on Śākuntala); as the drama begins with the नान्दी, a benedictory verse, it ends with a benedictory verse also. It is also so called because it is in honour of Bharata the author of the नाट्यशास्त्र.

(35) CONSTRUE : पार्थिवः प्रकृतिहिताय प्रवर्तताम्, श्रुतमहतां सरस्वती महीयताम्; परिगतशक्तिः आत्मभूः नीललोहितः मम अपि च पुनर्भवं क्षपयतु। (रुचिरा)

परिगता शक्तिः यस्य सः, whose powers spread everywhere, or शक्ति might refer to पार्वती (and the expression परिगतशक्तिः to अर्धनारीनटेश्वर, वामे मरकतश्यामा दक्षिणे विद्रुमारुणा। देवता दम्पतिमयी सा मे कामदुघा भवेत् ॥) or the eight शक्तिs (ब्राह्मी, माहेश्वरी, etc.) are meant. नीलश्चासौ लोहितश्च नीललोहितः—An epithet of Śiva (वामभागे नीलः, दक्षिणभागे लोहितः; नीलं यन ममाङ्गं तु रसाक्तं लोहितं त्विषः। नीललोहित इत्येवं ततोऽहं परिकीर्तितः ॥ Skanda-purāṇa). Some read in the first line, a reference to the state of things in Kālidāsa's time, that the kings under Buddhist influence were acting contrary to the हित of the people and so they are asked to change their ways. It is doubtful if such a sense could be had from a Bharatavākya which must not be interpreted too literally. The last two lines strike a personal note and breathe religious fervour (which is also seen in the verse तत्र व्यक्तं दृषदि चरणन्यासमर्धेन्दुमौलेः Megha), and sound like a farewell to the world by the Prince of Sanskrit poets, who apparently considered his task as done, and his work in this world accomplished, by the production of his master-piece, the Abhijñāna-Śākuntala !

(Translation of the Foot-note on P. 71)

[Śakuntalā *indicates joy*

Priyaṁvadā :—(*Aside*) Anasūyā, behold, behold [our] dear friend with vitality returning every moment, like the pea-hen struck by the cloud-breeze in summer.

Śakuntalā :—Dear ones, make the Protector of the world forgive [us], in that by us talking at random confidentially was said something, transgressing courtesy.

Two Friends :—(*With a smile*) Let the person by whom that was said, make him forgive. Why interference of another ?

Śakuntalā :—The great King surely deserves to bear this direct speech. What, indeed, does not a person say in the absence of others !

King :—(*With a smile*)

Then I shall condone [or, bear] this transgression, if [O] beautiful one [with thighs like the inner portion of the plantain tree], you permit room [for me] here, on the flower-bed polished by contact with [your body] and [capable thus of] removing [your] langour, considering me to be one belonging to yourself !

Priyaṁvadā :— Surely, would he be satisfied again with this much ?

Śakuntalā :—(*As though in anger*) Desist, desist [O] ill-mannered one ! You jest [or, sport] even with me reduced to such a condition !

Appendix A

Definitions of Some Dramatic Terms

[These definitions are found in works like the Nāṭyaśāstra, Agnipurāṇa, Daśarūpaka, Sāhityadarpaṇa, Rasārṇavasudhākara, Saṁgītaratnākara etc. The Nāṭyaśāstra is the oldest work to which the other works are more or less indebted. The definitions given below are taken from the Sāhityadarpaṇa (14th century A. D.), Pariccheda VI, unless otherwise specified].

अपवारितम्—	.........तद्भवेद**पवारितम्** ।
(अपवार्य)	रहस्यं तु यदन्यस्य परावृत्य प्रकाशते ॥
आकाशभाषितम्—	किं ब्रवीषीति यन्नाट्ये विना पात्रं प्रयुज्यते ।
(आकाशे)	श्रुत्वेवानुक्तमप्यर्थं तत्स्या**दाकाशभाषितम्** ॥
आत्मगतम्—	अश्राव्यं खलु यद्वस्तु तदिह **स्वगतं** मतम् ।
(or स्वगतम्)	
आमुखम्—	नटी विदूषको वापि पारिपार्श्वक एव वा ।
(or प्रस्तावना)	सूत्रधारेण सहिताः संलापं यत्र कुर्वते ॥
	चित्रैर्वाक्यैः स्वकार्योत्थैः प्रस्तुताक्षेपिभिर्मिथः ।
	आमुखं तत्तु विज्ञेयं नाम्ना **प्रस्तावना**पि सा ॥
[Five divisions	**उद्घात्यकः कथोद्घातः प्रयोगातिशय**स्तथा ।
of प्रस्तावना]	**प्रवर्तकावलगिते** पञ्च प्रस्तावनाभिदः ॥
[१ उद्घात्यकः]	पदानि त्वगतार्थानि तदर्थगतये नराः ।
	योजयन्ति पदैरन्यैः स **उद्घात्यक** उच्यते ॥
[२ कथोद्घातः]	सूत्रधारस्य वाक्यं वा समादायार्थमस्य वा ।
	भवेत् पात्रप्रवेशश्चेत् **कथोद्घातः** स उच्यते ॥
[३ प्रयोगातिशयः]	यदि प्रयोग एकस्मिन् प्रयोगोऽन्यः प्रयुज्यते ।
	तेन पात्रप्रवेशश्चेत् **प्रयोगातिशय**स्तदा ॥
[४ प्रवर्तकम्]	कालं प्रवृत्तमाश्रित्य सूत्रधृग्यत्र वर्णयेत् ।
	तदाश्रयश्च पात्रस्य प्रवेशस्तत **प्रवर्तकम्** ॥
[५ अवलगितम्]	यत्रैकत्र समावेशात् कार्यमन्यत् प्रसाध्यते ।
	प्रयोगे खलु तज्ज्ञेयं नाम्नाऽ**वलगितं** बुधैः ॥

[The Agnipurāṇa and Daśarūpaka read प्रवृत्तकम् instead of प्रवर्तकम्. The Rasārṇavasudhākara gives Prastāvanā and Sthāpanā as the two varieties of Āmukha.

प्रस्तावना स्थापनेनि द्विधा स्यादिदमामुखम् ।
विदूषकनटीपारिपार्श्वकैः सह संलपन् ॥
स्तोकवीथ्यादिसहितान्यामुखाङ्गानि सूत्रकृत् ।
योजयेद् यत्र नाट्यज्ञैरेषा **प्रस्तावना** स्मृता ॥]

The प्रस्तावना of the Abhijñāna-Śākuntala is of the प्रयोगातिशय type.

जनान्तिकम्— त्रिपताकाकरेणान्यानपवार्यान्तरा कथाम् ।
अन्योन्यामन्त्रणं यत्स्यात्तज्जनान्ते **जनान्तिकम्** ॥

[Both अपवार्य and जनान्तिकम् are translated into English by 'Aside.' But the manner in which the passage is uttered is different.]

नान्दी— **नान्दी** कृता मया पूर्वमाशीर्वचनसंयुता ।
अष्टाङ्गपदसंयुक्ता विचित्रा वेदनिर्मिता ॥
सूत्रधारः पठेत्तत्र मध्यमं स्वरमाश्रितः ।
नान्दीं पदैर्द्वादशभिरष्टभिर्वाप्यलंकृताम् ॥
देवतानां नमस्कारो गुरूणामपि च स्तुतिः ।
गोब्राह्मणनृपादीनामाशीर्वादादि गीयते ॥ (Nāṭyaśāstra)
आशीर्वचनसंयुक्ता स्तुतिर्यस्मात्प्रयुज्यते ।
देवद्विजनृपादीनां तस्मा**न्नान्दीति** संज्ञिता ॥
मङ्गल्यशङ्खचन्द्राब्जकोककैरवशंसिनी ।
पदैर्युक्ता द्वादशभिरष्टाभिर्वा पदैरुत ॥

कञ्चुकी— अन्तःपुरचरो वृद्धो विप्रो गुणगणान्वितः ।
सर्वकार्यार्थकुशलः कञ्चुकीत्यभिधीयते ।
जरावैक्लव्ययुक्तेन विशेद् गात्रेण कञ्चुकी ॥ (Nāṭyaśāstra)

नेपथ्यम्— कुशीलवकुटुम्बस्य स्थली **नेपथ्य**मुच्यते ।

प्रकाशम्— सर्वश्राव्यं **प्रकाशं** स्यात् ।

पताका— व्यापि प्रासङ्गिकं वृत्तं **पताके**त्यभिधीयते ।

पताकास्थानकम्-यत्रार्थे चिन्तितेऽन्यस्मिंस्तल्लिङ्गोऽन्यः प्रयुज्यते ।
आगन्तुकेन भावेन **पताकास्थानकं** तु तत् ॥

(Four divisions) of पताकास्थानक

(१) सहसैवार्थसंपत्तिर्गुणवत्युपचारतः।
पताकास्थानकमिदं प्रथमं परिकीर्तितम् ॥
(२) वचः सातिशयक्लिष्टं नानाबन्धसमाश्रयम्।
पताकास्थानकमिदं द्वितीयं परिकीर्तितम् ॥
(३) अर्थोपक्षेपकं यत्तु लीनं सविनयं भवेत्।
श्लिष्टप्रत्युत्तरोपेतं तृतीयमिदमुच्यते ॥
(४) द्व्यर्थो वचनविन्यासः सुश्लिष्टः काव्ययोजितः।
प्रधानार्थान्तरापेक्षी पताकास्थानकं परम् ॥

[The Daśarūpaka calls such a situation गण्ड defining it as गण्डः—प्रस्तुतसंबन्धि भिन्नार्थं सहसोदितम्।]

प्रकरी— प्रासङ्गिकं प्रदेशस्थं चरितं **प्रकरी** मता।

प्रकाशम्— सर्वश्राव्यं **प्रकाशं** स्यात्।

अर्थोपक्षेपकाः पञ्च विष्कम्भकप्रवेशकौ।
चूलिकाङ्कावतारोऽथ स्यादङ्कमुखमित्यपि ॥

प्रवेशकः and विष्कम्भकः—

वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः।
संक्षिप्तार्थस्तु **विष्कम्भ** आदावङ्कस्य दर्शितः ॥
मध्येन मध्यमाभ्यां वा पात्राभ्यां संप्रयोजितः।
शुद्धः स्यात् स तु **सङ्कीर्णो** नीचमध्यमकल्पितः ॥
प्रवेशकोऽनुदात्तोक्त्या नीचपात्रप्रयोजितः।
अङ्कद्वयान्तर्विज्ञेयः शेषं विष्कम्भके यथा ॥

[The plot in a drama consists of two parts:—(1) incidents that are to be suggested, and (2) those that are directly represented on the stage. The former is accomplished by means of विष्कम्भ (or विष्कम्भक), चूलिका, अङ्कास्य, अङ्कावतार and प्रवेशक. विष्कम्भक and प्रवेशक are defined above (it would be seen from the definitions that a विष्कम्भक can come at the beginning of any act, while a प्रवेशक must not come in the beginning of the first Act, apparently because, the introduction of नीच characters at the very beginning of the play, instead of the Hero or the Heroine, is not likely to put the audience into good humour); a विष्कम्भक is शुद्ध (if the characters there speak only Sanskrit) and मिश्र or संकीर्ण if some characters speak Sanskrit and some Prakrit); and in a विष्कम्भक only मध्यम, or नीच and मध्यम characters take part, while a प्रवेशक is managed by only नीच characters. The other three

varieties of अर्थोपक्षेपक्s are defined below. Read also the following from Daśarūpaka.

द्वेधा विभागः कर्तव्यः सर्वस्यापीह वस्तुनः।
सूच्यमेव भवेत् किंचिद् दृश्यश्रव्यमथापरम् ॥
नीरसोऽनुचितस्तत्र संसूच्यो वस्तुविस्तरः।
दृश्यस्तु मधुरोदात्तरसभावनिरन्तरः ॥
अर्थोपक्षेपकं सूच्यं पञ्चभिः प्रतिपादयेत्।
विष्कम्भचूलिकाङ्कास्याङ्कावतारप्रवेशकैः ॥ (Daśarūpaka 56-58)]

चूलिका— अन्तर्जवनिकासंस्थैः सूचनार्थस्य **चूलिका**।

अङ्कावतारः— अङ्कान्ते सूचितः पात्रैस्तदङ्कस्याविभागतः।
यत्राङ्कोऽवतरत्येषोऽ**ङ्कावतार** इति स्मृतः ॥

अङ्कमुखम् — (or **अङ्कास्यः**) यत्र स्यादङ्क एकस्मिन्नङ्कानां सूचनाखिला।
तदङ्कमुखमित्याहुर्बीजार्थख्यापकं च तत्।
अङ्कान्तपात्रैर्वाङ्कास्यं छिन्नाङ्कस्यार्थसूचनात् ॥

प्रस्तावना— See Āmukha.

पूर्वरङ्गः— यन्नाट्यवस्तुनः पूर्वं रङ्गविघ्नोपशान्तये।
कुशीलवाः प्रकुर्वन्ति **पूर्वरङ्गः** स उच्यते ॥

विदूषकः— शृङ्गारेऽस्य (नायकस्य) सहाया विटचेटविदूषकाद्याः स्युः।
भक्ताः नर्मसु निपुणाः कुपितवधूमानभञ्जनाः शुद्धाः॥
कुसुमवसन्ताद्यभिधः कर्मवपुर्वेषभाषाद्यैः।
हास्यकरः कलहरति**र्विदूषकः** स्यात्स्वकर्मज्ञः ॥

स्वगतम्— See Ātmagatam.

सूत्रधारः— नाट्योपकरणादीनि सूत्रमित्यभिधीयते।
सूत्रं धारयतीत्यर्थे **सूत्रधारो** निगद्यते ॥
आसूत्रयन् गुणान् नेतुः कवेरपि च वस्तुनः।
रङ्गप्रसाधनप्रौढः **सूत्रधार** इहोदितः ॥
नाट्यस्य यदनुष्ठानं तत्सूत्रं स्यात्सबीजकम्।
रङ्गदैवतपूजाकृत् **सूत्रधार** उदीरितः ॥
वर्तनीयकथासूत्रं प्रथमं येन सूच्यते।
रङ्गभूमिं समासाद्य **सूत्रधारः** स उच्यते ॥

नाटकम्— नाटकं ख्यातवृत्तं स्याद् पञ्चसन्धिसमन्वितम् ।

(नायकः and रसम्) विलासद्ध्यादिगुणवद्युक्तं नानाविभूतिभिः ॥
सुखदुःखसमुद्भूति नानारसनिरन्तरम् ।
पञ्चादिका दशपरास्तत्राङ्काः परिकीर्तिताः ॥
प्रख्यातवंशो राजर्षिर्धीरोदात्तः प्रतापवान् ।
दिव्योऽथ दिव्यादिव्यो वा गुणवान्नायको मतः ॥
एक एव भवेदङ्गी शृङ्गारो वीर एव वा ।
अङ्गमन्ये रसाः सर्वे कार्यो निर्वहणेऽद्भुतः ॥

कार्यम् समापनं नु यत्सिद्धयै तत्कार्यमिति संमतम् ।

(The definitions of the five कार्यावस्थाs, the five Sandhis and the five अर्थप्रकृतिs are given below. Only the names of 65 divisions of the Sandhis are given. Further details can be had from Sāhityadarpaṇa VI).

पञ्च कार्यावस्थाः— अवस्थाः पञ्च कार्यस्य प्रारब्धस्य फलार्थिभिः ।
आरम्भयत्नप्राप्त्याशानियताप्तिफलागमाः ॥

(१ आरम्भः)— भवेदारम्भ औत्सुक्यं यन्मुख्यफलसिद्धये ।

(२ प्रयत्नः)— प्रयत्नस्तु फलावाप्तौ व्यापारोऽतित्वरान्वितः ।

(३ प्राप्त्याशा — or प्रत्याशा) उपायापायशङ्काभ्यां प्राप्त्याशा प्राप्तिसंभवः ।

(४ नियताप्तिः)— अपायाभावतः प्राप्तिर्नियताप्तिस्तु निश्चिता ।

(५ फलागमः or— फलयोगः) सावस्था फलयोगः स्याद्यः समग्रफलोदयः ॥

पञ्च सन्धयः— यथासंख्यमवस्थाभिरभियोगाच्च पञ्चभिः ।
पञ्चधैवेतिवृत्तस्य भागाः स्युः पञ्च सन्धयः ॥
अन्तरैकार्थसंबन्धः सन्धिरेकान्वये सति ।
मुखं प्रतिमुखं गर्भो विमर्श उपसंहृतिः ।
इति पञ्चास्य भेदाः स्युः क्रमाल्लक्षणमुच्यते ॥

(१ मुखम्)— यत्र बीजसमुत्पत्तिर्नानार्थरससंभवा ।
प्रारम्भेण समायुक्ता तन्मुखं परिकीर्तितम् ॥

(२ प्रतिमुखम्)— फलप्रधानोपायस्य मुखसन्धिनिवेशिनः ।
लक्ष्यालक्ष्य इवोद्भेदो यत्र प्रतिमुखं च तत् ॥

(३ गर्भः)— फलप्रधानोपायस्य प्रागुद्भिन्नस्य किंचन ।
गर्भो यत्र समुद्भेदो ह्रासान्वेषणवान् मुहुः ॥

(४ विमर्शः)— यत्र मुख्यफलोपाय उद्भिन्नो गर्भतोऽधिकः ।
शापाद्यैः सान्तरायश्च स **विमर्श** इति स्मृतः ॥

(५ निर्वहणम्)— बीजवन्तो मुखाद्यर्था विप्रकीर्णा यथायथम् ।
ऐकार्थ्यमुपनीयन्ते यत्र **निर्वहणं** हि तत् ॥

सन्धीनामङ्गानि—

(१२) मुखाङ्गानि— **उपक्षेपः परिकरः परिन्यासो विलोभनम् ।**
(द्वादश) **युक्तिः प्राप्तिः समाधानं विधानं परिभावना ॥**
उद्भेदः करणं भेद एतान्यङ्गानि वै मुखे ।

(१३ प्रतिमुखाङ्गानि)— **विलासः परिसर्पश्च विधुतं तापनं तथा ।**
(त्रयोदश) **नर्म नर्मद्युतिश्चैव** तथा **प्रगमनं** पुनः ॥
विरोधश्च प्रतिमुखे तथा स्यात् **पर्युपासनम् ।**
पुष्पं वज्रमुपन्यासो वर्णसंहार इत्यपि ॥

(१३ गर्भाङ्गानि)— **अभूताहरणं मार्गो रूपोदाहरणे क्रमः ।**
(त्रयोदश) **संग्रहश्चानुमानं** च **प्रार्थना क्षिप्तिरेव** च ॥
त्रोटकाधिबलोद्वेगा गर्भे **स्युर्विद्रवस्तथा** ॥

(१३ विमर्शाङ्गानि) **अपवादोऽथ सम्फेटो व्यवसायो द्रवो द्युतिः ॥**
(त्रयोदश) **शक्तिः प्रसङ्गः खेदश्च प्रतिषेधो विरोधनम् ॥**
प्ररोचना विमर्शे स्याद् **आदानं छादनं** तथा ।

(१४ निर्वहणाङ्गानि)-- **सन्धिविबोधो ग्रथनं निर्णयः परिभाषणम् ।**
(चतुर्दश) **कृतिः प्रसाद आनन्दः समयोऽप्युपगूहनम् ॥**
भाषणं पूर्ववाक्यं च **काव्यसंहार** एव च ।
प्रशस्तिरिति संहारे ज्ञेयान्यङ्गानि नामतः ॥

पञ्च अर्थप्रकृतयः— **बीजं बिन्दुः पताका च प्रकरी कार्यमेव** च ।
अर्थप्रकृतयः पञ्च ज्ञात्वा योज्या यथाविधि ।

(१ बीजम्) अल्पमात्रं समुद्दिष्टं बहुधा यद्विसर्पति ।
फलस्य प्रथमो **हेतुर्बीजं** तदभिधीयते ।

(२ बिन्दुः)— अवान्तरविच्छेदे **बिन्दुरच्छेदकारणम्** ।

(For **पताका**, **प्रकरी** and **कार्यम्** see above).

Appendix B

Proverbial and Well-known Passages in the Play

अकृतार्थेऽपि मनसिजे रतिमुभयप्रार्थना कुरुते । (II.1. द्वि०)

अज्ञातहृदयेष्वेवं वैरीभवति सौहृदम् ॥ (V.24 द्वि०)

अतनुषु विभवेषु ज्ञातयः सन्तु नाम ।
त्वयि तु परिसमाप्तं बन्धुकृत्यं प्रजानाम् ॥ (V.8 तृ० च०)

अतः परीक्ष्य कर्तव्यं विशेषात्संगतं रहः । (V.24. प्र०)

महाभागः कामं नरपतिरभिन्नस्थितिरसौ
न कश्चिद् वर्णानामपथमपकृष्टोऽपि भजते ।
तथापीदं शश्वत्परिचितविविक्तेन मनसा
जनाकीर्णं मन्ये हुतवहपरीतं गृहमिव ॥ (V.10)

अतिस्नेहः पापशङ्की । (IV.19.10–11)

अत्यारूढिर्भवति महतामप्यपभ्रंशनिष्ठा । (IV. 3B. च०)

अथ तु वेत्सि शुचि व्रतमात्मनः
पतिकुले तव दास्यमपि क्षमम् ॥ (V.27. तृ० च०)

अथवा भवितव्यता बलवती । (VI.8A.29)

अथवानाय्यः परदारव्यवहारः । (VII.20.7)

अध्याक्रान्ता वसतिरमुनाप्याश्रमे सर्वभोग्ये
रक्षायोगादयमपि तपः प्रत्यहं संचिनोति ।
अस्यापि द्यां स्पृशति वशिनश्चारणद्वन्द्वगीतः
पुण्यः शब्दो मुनिरिति मुहुः केवलं राजपूर्वः ॥ (II.15)

अनतिक्रमणीया दिवस्पतेराज्ञा । (VI.31.1)

अनतिक्रमणीयानि श्रेयांसि । (VII.9.1)

अनियन्त्रणानुयोगस्तपस्विजनो नाम । (I.23.10)

अनिर्वर्णनीयं परकलत्रम् । (V.13.4)

अनुद्धताः सत्पुरुषाः समृद्धिभिः स्वभाव एवैष परोपकारिणाम् ॥ (V.12.तृ०च०)

अन्यसंक्रान्तहृदयोऽपि प्रथमसंभावनामपेक्षत अतिशिथिलसौहार्दः इदानीमेषः ।
(VI.22.20–21)

अनाघ्रातं पुष्पं किसलयमलूनं कररुहै-
रनाविद्धं रत्नं मधु नवमनास्वादितरसम् ।
अखण्डं पुण्यानां फलमिव च तद्रूपमनघं
न जाने भोक्तारं कमिह समुपस्थास्यति विधिः ॥ (II.11)

अनेन कस्यापि कुलाङ्कुरेण स्पृष्टस्य गात्रेषु सुखं ममैवम्।
कां निर्वृतिं चेतसि तस्य कुर्याद्यस्यायमङ्कात्कृतिनः प्ररूढः॥ (VII.19)
अपि नाम मृगतृष्णिकेव नाममात्रप्रस्तावो मे विषादाय कल्पेत।
(VII.20.19-20)
अभिजनवतो भर्तुः श्लाघ्ये स्थिता गृहिणीपदे
विभवगुरुभिः कृत्यैस्तस्य प्रतिक्षणमाकुला।
तनयमचिरात्प्राचीवार्कं प्रसूय च पावनं
मम विरहजां न त्वं वत्से शुचं गणयिष्यसि॥ (IV.19)
अभूतलस्पर्शतया निरुन्धतस्तवावतीर्णोऽपि रथो न लक्ष्यते॥ (VII.10)
अभ्यक्तमिव स्नातः शुचिरशुचिमिव प्रबुद्ध इव सुप्तम्।
बद्धमिव स्वैरगतिर्जनमिह सुखसङ्गिनमवैमि। (V.11)
अयं जन इदानीं कस्य हस्ते समर्पितः। (IV.13. 4–5)
अये लब्धं नेत्रनिर्वाणम्। (III.7. 1–2)
अरण्ये मया रुदितमासीत्। (II 3.2–3)
अलमस्मानन्यथा संभाव्य। राजपरिग्रहोऽयम्। (I.27.3)
अर्थो हि कन्या परकीय एव तामद्य संप्रेष्य परिग्रहीतुः।
जातो ममायं विशदः प्रकामं प्रत्यर्पितन्यास इवान्तरात्मा॥ (IV.21)
अस्त्येतदन्यसमाधिभीरुत्वं देवानाम्। (I.22.66)
अविश्रमो लोकतन्त्राधिकारः। (V.3.2–3)
अस्मात्परं बत यथाश्रुति संभृतानि
को नः कुले निवपनानि करिष्यतीति।
नूनं प्रसूतिविकलेन मया प्रसिक्तं
धौताश्रुशेषमुदकं पितरः पिबन्ति॥ (VI.25)
अस्मान्साधु विचिन्त्य संयमधनानुच्चैः कुलं चात्मन-
स्त्वय्यस्याः कथमप्यबान्धवकृतां स्नेहप्रवृत्तिं च ताम्।
सामान्यप्रतिपत्तिपूर्वकमियं दारेषु दृश्या त्वया
भाग्यायत्तमतःपरं न खलु तद्वाच्यं वधूबन्धुभिः॥ (IV.17)
अहन्यहन्यात्मन एव तावज्ज्ञातुं प्रमादस्खलितं न शक्यम्।
प्रजासु कः केन पथा प्रयातीत्यशेषतो वेदितुमस्ति शक्तिः॥ (VI.26)
अहं येनेष्टिपशुभारं मारितः सोऽनेन स्वागतेनाभिनन्द्यते। (VI.29.3)
अहो ईदृशी स्वकार्यपरता। अस्य संतापेनाहं रमे। (VI.9.2)
अहो दीप्तिमतोऽपि विश्वसनीयतास्य वपुषः। (II.14.10)
अहो धर्मापेक्षिता भर्तुः। ईदृशं नाम सुखोपनतं रूपं दृष्ट्वा कोऽन्यो
विचारयति। (V.19.2- 3)

अहो विघ्नवत्यः प्रार्थितार्थसिद्धयः। (III.23.23)
अहो सर्वास्ववस्थासु रमणीयत्वमाकृतिविशेषाणाम्। (VI.5.9–10)
आखण्डलसमो भर्ता जयन्तप्रतिमः सुतः। (VII.28 प्र०)
आ जन्मनः शाठ्यमशिक्षितो यस्तस्याप्रमाणं वचनं जनस्य।
परातिसन्धानमधीयते यैर्विद्येति ते सन्तु किलाप्तवाचः॥ (V.25)
आपन्नस्य विषयनिवासिनो जनस्यार्तिहरेण राज्ञा भवितव्यम्। (III.17. 8–9)
आपन्नाभयसत्रेषु दीक्षिताः खलु पौरवाः। (II.17. द्वि०)
आ परितोषाद्विदुषां न साधु मन्ये प्रयोगविज्ञानम्। (I.2.प्र०)
आबाध्यन्ते न खलु मदनेनैव लब्धान्तरत्वा-
दाबाधन्ते मनसिजमपि क्षिप्तकालाः कुमार्यः॥ (III.21A.तृ०च०)
आमरणोचितं रूपमाश्रमसुलभैः प्रसाधनैर्विप्रकार्यते। (IV.4.44)
आर्तत्राणाय वः शस्त्रं न प्रहर्तुमनागसि। (I.10.द्वि०)
आलक्ष्यदन्तमुकुलाननिमित्तहासै—
रव्यक्तवर्णरमणीयवचःप्रवृत्तीन्।
अङ्काश्रयप्रणयिनस्तनयान्वहन्तो
धन्यास्तदङ्गरजसा मलिनीभवन्ति॥ (VII.17)
आशीरन्या न ते योग्या पौलोमीसदृशी भव॥ (VII.28. द्वि०)
इतोऽर्ध्वं युष्माकं सुमनोमूल्यं भवतु। (VI.1.61)
इत्थमात्मकृतं चापलं दहति। (V.23A. 6)
इदं किलाव्याजमनोहरं वपुस्तपःक्षमं साधयितुं य इच्छति।
ध्रुवं स नीलोत्पलपत्रधारया समिल्लतां छेत्तुमृषिर्व्यवस्यति॥ (I.15)
इदं तत्प्रत्युत्पन्नमति स्त्रैणमिति यदुच्यते। (V.21.11)
इहायं सत्त्वानां प्रसभदमनात्सर्वदमनः
पुनर्यास्यत्याख्यां भरत इति लोकस्य भरणात्॥ (VII.33.तृ०च०)
इष्टप्रवासजनितान्यबलाजनस्य
दुःखानि नूनमतिमात्रसुदुःसहानि। (IV.3.तृ०च०)
उत्कर्षः स च धन्विनां यदिषवः सिध्यन्ति लक्ष्ये चले। (II.5.च०)
उत्सवप्रियाः खलु मनुष्याः। (VI.4.12)
उदेति पूर्वं कुसुमं ततः फलं घनोदयः प्राक् तदनन्तरं पयः।
निमित्तनैमित्तिकयोरयं क्रमस्तव प्रसादस्य पुरस्तु संपदः॥ (VII.30)
उपपन्ना हि दारेषु प्रभुता सर्वतोमुखी। (V.26.द्वि०)
उपोढशब्दा न रथाङ्गनेमयः प्रवर्तमानं न च दृश्यते रजः।
एकमेव नौ जीवितं द्विधा स्थितं शरीरम्। (VI.2.19)

एवमादिभिरात्मकार्यनिर्वर्तनीनां योषितामनृतमयवाङ्मधुभिराकृष्यन्ते विषयिणः। (V.21.18–19)

एवं भोः संततिच्छेदनिरवलम्बानां कुलानां मूलपुरुषावसाने संपदः परमुपतिष्ठन्ति। (VI.23.2–3)

एष नामानुगृहीतो यः शूलादवतार्य हस्तिस्कन्धे प्रतिष्ठापितः। (VI.1.49)

ओदकान्तात् स्निग्धो जनोऽनुगन्तव्य इति श्रूयते। (IV.15.1)

औत्सुक्यमात्रमवसाययति प्रतिष्ठा
क्लिश्नाति लब्धपरिपालनवृत्तिरेव।
नातिश्रमापनयनाय यथा श्रमाय
राज्यं स्वहस्तधृतदण्डमिवातपत्रम्॥ (V–6)

क इदानीमन्यो धर्मकञ्चुकप्रवेशिनस्तृणच्छन्नकूपोपमस्य तवानुकृतिं प्रतिपत्स्यते। (V.22.3–4)

क इदानीमुष्णोदकेन नवमालिकां सिञ्चति। (IV. 0.43–44)

क इदानीं शरीरनिर्वापयित्रीं शारदीं ज्योत्स्नां पटान्तेन वारयति। (III.13.1–2

क इदानीं सहकारमन्तरेणातिमुक्तलतां पल्लवितामर्हति। (III.11.15)

कथमिदानीं तातस्याङ्कात्परिभ्रष्टा मलयतटोन्मूलिता चन्दनलतेव देशान्तरे जीवितं धारयिष्ये। (IV.18.10–11)

कदापि सत्पुरुषाः शोकपात्रात्मानो न भवन्ति। (VI.8A.34)

कष्टं खल्वनपत्यता। (VI.22.34)

काम इदानीं सकामो भवतु। (IV.3B.14)

कामी स्वतां पश्यति। (II.2.च०)

कार्यज्ञा कार्योपरोधं मे परिहरति। (VI.22.26)

किमत्र चित्रं यदि विशाखे शशाङ्कलेखामनुवर्तेते। (III.11.16)

किमिव हि मधुराणां मण्डनं नाकृतीनाम्। (I.17.च०)

किमीश्वराणां परोक्षम्। (VII.25.13)

किं वाभविष्यदरुणस्तमसां विभेत्ता
तं चेत्सहस्रकिरणो धुरि नाकरिष्यत्॥ (VII.4. तृ० च०)

कुतः किल स्वयमक्ष्याकुलीकृत्याश्रुकारणं पृच्छसि। (II.2.6)

कुमुदान्येव शशाङ्कः सविता बोधयति पङ्कजान्येव।
वशिनां हि परपरिग्रहसंश्लेषपराङ्मुखी वृत्तिः॥ (V.28)

कृतं भवता निर्मक्षिकम्। (II. 7–9) (VI.7.15)

गच्छति पुरः शरीरं धावति पश्चादसंस्तुतं चेतः। (I.31. प्र०)

गण्डस्योपरि पिटिका संवृत्ता। (II.0.20–21)

गुणवतः कन्यका प्रतिपादनीया ...(IV.0.20)
गुर्वपि विरहदुःखमाशाबन्धः साहयति । (IV.16.2)
गृध्रबलिर्भविष्यसि शुनो मुखं वा द्रक्ष्यसि । (VI.1.31-32)
ग्लपयति यथा शशाङ्कं न तथा हि कुमुद्वतीं दिवसः । (III.16.द्वि०)
चक्रवाकवधुके, आमन्त्रयस्व सहचरम्, उपस्थिता रजनी । (III.23.3-4
चित्रे निवेश्य परिकल्पितसत्त्वयोगा
रूपोच्चयेन मनसा विधिना कृता नु ।
स्त्रीरत्नसृष्टिरपरा प्रतिभाति सा मे (II.10)
चूतकलिकां दृष्ट्वोन्मत्ता खलु परभृतिका भवति । (VI.2.6)
चेष्टाप्रतिरूपिका कामजनमनोवृत्तिः । (I.25.10)
छाया न मूर्छति मलोपहतप्रसादे
शुद्धे तु दर्पणतले सुलभावकाशा ॥ (VII.32.तृ०च०)
ज्वलति चलितेन्धनोऽग्निर्विप्रकृतः पन्नगः फणां कुरुते ।
तपश्चरणपीडितं तातशरीरम् । तन्मातिमात्रं मम कृत उत्कण्ठस्व । (IV.19.7-8)
तपोवनसंवर्धितोऽनभिज्ञोऽयं जनः कैतवस्य । (V.21.31-32)
तमस्तपति घर्मांशौ कथमाविर्भविष्यति । (V.14.द्वि०)
तव भवतु बिडौजाः प्राज्यवृष्टिः प्रजासु
त्वमपि विततयज्ञः स्वर्गिणः प्रीणयालम् । (VII.34.प्र०द्वि०)
तेन हि, ऋतुसमवायचिह्नं प्रतिपद्यतां लता कुसुमम् । (VII 26.6)
त्रिशङ्कुरिवान्तराले तिष्ठ । (II.17.22)
दर्भाङ्कुरेण चरणः क्षत इत्यकाण्डे
तन्वी स्थिता कतिचिदेव पदानि गत्वा ।
आसीद्विवृत्तवदना च विमोचयन्ती
शाखासु वल्कलमसक्तमपि द्रुमाणाम् ॥ (II.13)
दर्शनसुखमनुभवतः साक्षादिव तन्मयेन हृदयेन ।
स्मृतिकारिणा त्वया मे पुनरपि चित्रीकृता कान्ता ॥ (VI.21)
दिष्ट्या शकुन्तला साध्वी सदपत्यमिदं भवान् ।
श्रद्धा वित्तं विधिश्चेति त्रितयं तत्समागतम् ॥ (VII.29)
दुष्करं खल्वहं करोमि । (IV. 15.8-9)
धूमाकुलितदृष्टेरपि यजमानस्य पावक एवाहुतिः पतिता । (IV.30 32)
न खलु धीमतां कश्चिदविषयो नाम । (IV.17.4)
न तादृशा आकृतिविशेषा गुणविरोधिनो भवन्ति । (IV.0.12)
ननु कमलस्य मधुकरः सन्तुष्यति गन्धमात्रेण । (III.22I.द्वि०)

न प्रभातरलं ज्योतिरुदेति वसुधातलात् । (I.23.द्वि०)
नवो हि परिजनः सेव्यानामादेशात्परं न वर्तते । (III.22G.6)
नलिनीपत्रान्तरितमपि सहचरमपश्यन्त्यातुरा च चक्रवाकश्चारटति ।
नन्ववसरोपसर्पणीया राजानः । (VI.1.23–24)
नागरिकवृत्त्या संज्ञापयैनाम् ॥ (V.1.13)
निभृतमिति चिन्तनीयं भवेत् शीघ्रमिति सुकरम् । (III.11.21)
नियमयसि विमार्गप्रस्थितानात्तदण्डः
प्रशमयसि विवादं कल्पसे विश्रमाय । (V.8. प्र० द्वि०)
नूनमनपत्यता मां वत्सलयति । (VII.14.9)
नैतच्चित्रं यदयमुदधिश्यामसीमां धरित्री-
मेकः कृत्स्नां नगरपरिघप्रांशुबाहुर्भुनक्ति ।
आशंसन्ते सुरयुवतयो बद्धवैरा हि दैत्यै-
रस्याधिज्ये धनुषि विजयं पौरुहूते च वज्रे ॥ (II 16)
परिग्रहबहुत्वेऽपि द्वे प्रतिष्ठे कुलस्य मे ।
समुद्ररशना चोर्वी सखी च युवयोरियम् ॥ (III.19)
परिहासविजल्पितं सखे परमार्थेन न गृह्यतां वचः । (II.19.द्वि०)
पावकः खलु वचनोपन्यासः । (V.16.6–7)
पूर्वापरविरोध्यपूर्व एष विरहमार्गः । (VI.21.2)
पूर्वावधीरितं श्रेयो दुःखं हि परिवर्तते । (VII.13.द्वि०)
प्रजागरात् खिलीभूतस्तस्याः स्वप्ने समागमः ।
बाष्पस्तु न ददात्येनां द्रष्टुं चित्रगतामपि ॥ (VI.22)
प्रथमोपकृतं मरुत्वतः प्रतिपत्त्या लघु मन्यते भवान् ।
गणयत्यवदानविस्मितो भवतः सोऽपि न सत्क्रियागुणान् ॥ (VII.1)
प्रवातेऽपि निष्कम्पा गिरयः । (VI.S A.35)
प्रकृतिदुरवापा हि विषयाः । (III.26.द्वि०)
प्रथमं सपरिवाह आसीत् । इदानीं राक्षसवृत्तान्तेनबिन्दुरपि नावशेषितः । (II.17.5)
प्रतिषिद्धापि वामैषा जातिः । (VI.19.3)
प्रतिपाल्यावसरः खलु प्रस्तावः । (VI.12.4)
प्रसादसौम्यानि सतां सुहृज्जने
पतन्ति चक्षूंषि न दारुणाः शराः ॥ (VI.29.तृ० च०)
प्रवर्ततां प्रकृतिहिताय पार्थिवः सरस्वती श्रुतमहतां महीयताम् ।
ममापि च क्षपयतु नीललोहितः पुनर्भवं परिगतशक्तिरात्मभूः ॥ (VII.35)
प्रागभिप्रेतसिद्धिः पश्चाद् दर्शनम् । (VII.29.1)

प्राणानामनिलेन वृत्तिरुचिता सत्कल्पवृक्षे वने
तोये काञ्चनपद्मरेणुकपिशे धर्माभिषेकक्रिया: ।
ध्यानं रत्नशिलातलेषु विबुधस्त्रीसंनिधौ संयमो
प्राय: स्वं महिमानं क्षोभात्प्रतिपद्यते जन्तु: ॥ (VI.31)
यत्काङ्क्षन्ति तपोभिरन्यमुनयस्तस्मिंस्तपस्यन्त्यमी ॥ (VII.12)
बलवदपि शिक्षितानामात्मन्यप्रत्ययं चेत: । (I.2.द्वि०)
बहुवल्लभा राजान: श्रूयन्ते । (III.18.1–2)
बिडालगृहीतो मूषक इव निराशोऽस्मि जीविते संवृत्त: । (VI.27.8–9)
भगवन् कामदेव...कुतश्च ते कुसुमायुधस्य सतस्तैक्ष्ण्यमेतत् । (III.2.1–2)
भगवन् कुसुमायुध, त्वया चन्द्रमसा च विश्वसनीयाभ्यामतिसंधीयते
कामिजनसार्थ: । (III.3.1–2)
भगवति वसुन्धरे देहि मे विवरम् । (V.29.9.10)
भवतीनां सूनृतयैव गिरा कृतमातिथ्यम् ! (I.22.10)
भवन्ति नम्रास्तरव: फलोद्गमैर्नवाम्बुभिर्दूरविलम्बिनो घना: । (V.12. प्र० द्वि०)
भवनेषु सुधासितेषु पूर्वं क्षितिरक्षार्थमुशन्ति ये निवासम् ।
नियतैकयतिव्रतानि पश्चात् तरुमूलानि गृहीभवन्ति तेषाम् ॥ (VII.20)
भवितव्यानां द्वाराणि भवन्ति सर्वत्र । (I.13.द्वि०)
भानु: सकृद्युक्ततुरङ्ग एव रात्रिंदिवं गन्धवह: प्रयाति ।
शेष: सदैवाहितभूमिभार: षष्ठांशवृत्तेरपि धर्म एष: ॥ (V.4)
भूत्वा चिराय चतुरन्तमहीसपत्नी दौ:षन्तिमप्रतिरथं तनयं निवेश्य ।
भर्त्रा तदर्पितकुटुम्बभरेण सार्धं शान्ते करिष्यसि पदं पुनराश्रमेऽस्मिन् ॥ (IV.19)
मलिनमपि हिमांशोर्लक्ष्म लक्ष्मीं तनोति । (I.17.द्वि०)
मिथ्या हि व्यसनं वदन्ति मृगयामीदृग्विनोद: कुत: । (II.5.च०)
मूर्च्छन्त्यमी विकारा: प्रायेणैश्वर्यमत्तेषु ॥ (V. 18.द्वि०)
यथा गजो नेति समक्षरूपे तस्मिन्नपक्रामति संशय: स्यात् ।
पदानि दृष्ट्वा तु भवेत्प्रतीतिस्तथाविधो मे मनसो विकार: ॥ (VII.31)
यथाहं पश्यामि पूरितव्यमनेन चित्रफलकं लम्बकूर्चानां तापसानां कदम्बै: ।
(VI.17.2–3)
यदि यथा वदति क्षितिपस्तथा
त्वमसि किं पितुरुत्कुलया त्वया । (V. 27. प्र० द्वि०)
यद्यत्साधु न चित्रे स्यात् क्रियते तत्तदन्यथा ।
तथापि तस्या लावण्यं रेखया किंचिदन्वितम् ॥ (VI.14)

यद्वेतसः कुब्जलीलां विडम्बयति तत्किमात्मनः प्रभावेण ननु नदीवेगस्य ।
(II.2.9-10)

यदुत्तिष्ठति वर्णेभ्यो नृपाणां क्षयि तत्फलम् ।
तपःषड्भागमक्षय्यं ददत्यारण्यका हि नः ॥ (II.14)

यास्यत्यद्य शकुन्तलेति हृदयं संस्पृष्टमुत्कण्ठया
कण्ठः स्तम्भितबाष्पवृत्तिकलुषश्चिन्ताजडं दर्शनम् ।
वैक्लव्यं मम तावदीदृशमिदं स्नेहादरण्यौकसः
पीड्यन्ते गृहिणः कथं नु तनयाविश्लेषदुःखैर्नवैः ॥ (IV.6)

यूयमेव प्रमाणं जानीथ धर्मस्थितिं च लोकस्य ।
लज्जाविनिर्जिता जानन्ति न किमपि महिलाः ॥ (V.23 A)

येन येन वियुज्यन्ते प्रजाः स्निग्धेन बन्धुना ।
स स पापादृते तासां दुःषन्त इति घुष्यताम् ॥ (VI.23)

रन्ध्रोपनिपातिनोऽनर्था इति यदुच्यते तदव्यभिचारि वचः । (VI.7.10)

रमणीयः खल्ववधिर्विधिना विसंवादितः । (VI.12.2-3)

रम्याणि वीक्ष्य मधुरांश्च निशम्य शब्दान्
पर्युत्सुको भवति यत्सुखितोऽपि जन्तुः ।
तच्चेतसा स्मरति नूनमबोधपूर्वं
भावस्थिराणि जननान्तरसौहृदानि ॥ (V.2)

राजरक्षितानि तपोवनानि नाम । (I.20.7-8)

लङ्घित एष भूयोऽपि शकुन्तलाव्याधिना । (VI.7.4-5)

लभेत वा प्रार्थयिता न वा श्रियं
श्रिया दुरापः कथमीप्सितो भवेत् ॥ (III.B.तृ०च०)

वनौकसोऽपि सन्तो लौकिकज्ञा वयम् । (IV.17.2-3)

वयं तत्त्वान्वेषान्मधुकर हतास्त्वं खलु कृती । (I.20.च०)

वरः खल्वेषः । नाशीः । (IV.7.1-2)

वसने परिधूसरे वसाना नियमक्षाममुखी धृतैकवेणिः ।
अतिनिष्करुणस्य शुद्धशीला मम दीर्घं विरहव्रतं बिभर्ति ॥ (VII.21)

विकारं खलु परमार्थतोऽज्ञात्वानारम्भः प्रतीकारस्य । (III.8.16.17)

विनयवारितवृत्तिरतस्तया न विवृतो मदनो न च संवृतः । (II.12.तृ०च०)

विनीतवेषेण प्रवेष्टव्यानि तपोवनानि नाम । (I.12.5)

विवक्षितं ह्यनुक्तमनुतापं जनयति । (III.17.6)

शमप्रधानेषु तपोधनेषु गूढं हि दाहात्मकमस्ति तेजः । (II.7.प्र०)

शिवास्ते पन्थानः सन्तु । (IV.20.1)

शुश्रूषस्व गुरून् कुरु प्रियसखीवृत्तिं सपत्नीजने
भर्तुर्विप्रकृतापि रोषणतया मा स्म प्रतीपं गमः।
भूयिष्ठं भव दक्षिणा परिजने भाग्येष्वनुत्सेकिनी
यान्त्येवं गृहिणीपदं युवतयो वामाः कुलस्याधयः॥ (IV.18)
शैलानामवरोहतीव शिखरादुन्मज्जतां मेदिनी
पर्णाभ्यन्तरलीनतां विजहति स्कन्धोदयात् पादपाः।
सन्तानैस्तनुभावनष्टसलिला व्यक्तिं व्रजन्त्यापगाः
केनाप्युत्क्षिपतेव पश्य भुवनं मत्पार्श्वमानीयते॥ (VII.8)
शोच्या च प्रियदर्शना च मदनक्लिष्टेयमालक्ष्यते। (III.9.तृ०)
श्रुतं भवद्भिरधरोत्तरम्। (V.24.2)
श्रोतव्यमिदानीं संवृत्तम्। (V.21.14)
सतां हि सन्देहपदेषु वस्तुषु प्रमाणमन्तःकरणप्रवृत्तयः। (I.19.द्वि०)
सनाथा इदानीं धर्मचारिणः। (I.22.40)
सरसिजमनुविद्धं शैवलेनापि रम्यं (I.17.प्र०)
सति खलु दीपे व्यवधानदोषेणैपोऽन्धकारदोषमनुभवति। (VI.25-6)
सतीमपि ज्ञातिकुलैकसंश्रयां जनोऽन्यथा भर्तृमतीं विशङ्कते।
अतः समीपे परिणेतुरिष्यते प्रियाप्रिया वा प्रमदा स्वबन्धुभिः॥ (V.19)
समस्तापः कामं मनसिजनिदाघप्रसरयो–
सर्वः कान्तमात्मीयं पश्यति। (II.7.15)
सदृशमेतत्पश्चात्तापगुरोः स्नेहस्यानवलेपस्य च। (VI.14.2)
न तु ग्रीष्मस्यैवं सुभगमपराद्धं युवतिषु॥ (III.8.तृ०च०)
समानयंस्तुल्यगुणं वधूवरं चिरस्य वाच्यं न गतः प्रजापतिः॥ (V.15.तृ०च०)
सर्वः सगन्धेषु विश्वसिति। (V.21.26)
सर्वः प्रार्थितमर्थमधिगम्य सुखी संपद्यते जन्तुः। राज्ञां तु चरितार्थता दुःखोत्तरैव।
(V.5.11-12)
सहजं किल यद्विनिन्दितं न खलु तत्कर्म विवर्जनीयम्।
पशुमारणकर्मदारुणोऽनुकम्पामृदुरेव श्रोत्रियः॥ (VI.1)
साक्षात्प्रियामुपगतामपहाय पूर्वं
चित्रार्पितामहमिमां बहु मन्यमानः।
स्रोतोवहां पथि निकामजलामतीत्य
जातः सखे प्रणयवान्मृगतृष्णिकायाम्॥ (VI.16)
सागरं वर्जयित्वा कुत्र वा महानद्यवतरति। (III.11.12-13)

सिध्यन्ति कर्मसु महत्स्वपि यन्नियोज्याः
संभावनागुणमवेहि तमीश्वराणाम् । (VII.4. प्र० द्वि०)
सुतनु हृदयात्प्रत्यादेशव्यलीकमपैतु ते
किमपि मनसः संमोहो मे तदा बलवानभूत् ।
प्रबलतमसामेवंप्रायाः शुभेषु हि वृत्तयः
स्रजमपि शिरस्यन्धः क्षिप्तां धुनोत्यहिशङ्कया ॥ (VII.24)
सुशिष्यपरिदत्तेव विद्याशोचनीयासि मे संवृत्ता । (IV.3B.33)
संस्कारोल्लिखितो महामणिरिव क्षीणोऽपि नालक्ष्यते । (VI.6.च०)
संमोहः खलु विस्मयनीयो न प्रतिबोधः । (VI.9.7–8)
संविभक्तं हि दुःखं सह्यवेदनं भवति । (III.9.4)
स्वप्नो नु माया नु मतिभ्रमो नु क्लिष्टं नु तावत्फलमेव पुण्यम् ।
असंनिवृत्त्यै तदतीतमेव मनोरथानामतटप्रपाताः ॥ (VI.10)
स्वाधीनकुशलाः सिद्धिमन्तः । (V14.3)
स्वसुखनिरभिलाषः खिद्यसे लोकहेतोः
प्रतिदिनमथवा ते वृत्तिरेवंविधैव ।
अनुभवति हि मूर्ध्ना पादपस्तीव्रमुष्णं
शमयति परितापं छायया संश्रितानाम् ॥ (V.7)
स्त्रीणामशिक्षितपटुत्वममानुषीषु
संदृश्यते किमुत याः प्रतिबोधवत्यः ।
प्रागन्तरिक्षगमनात्स्वमपत्यजात-
मन्यैर्द्विजैः परभृताः खलु पोषयन्ति ॥ (V.22)
हंसो हि क्षीरमादत्ते तन्मिश्रा वर्जयत्यपः । (II.28.द्वि०)

Appendix C

A NOTE ON METRE

A Sanskrit stanza or padya is a combination of four pādas or quarters which are regulated by the number of syllables (अक्षर) or by the number of syllabic instants (मात्रा).

If the number and position of syllables in each quarter are fixed, the padya is called वृत्त. It is समवृत्त if all the quarters are similar, अर्धसमवृत्त if the alternate quarters are similar, and विषमवृत्त if all the quarters are dissimilar. If the number of syllabic instants in each quarter is fixed, the padya is called जाति.

A syllable or अक्षर is as much of a word as can be pronounced at once, *i. e.* a vowel with or without one or more consonants. A syllable is लघु (short) or गुरु (long) according as its vowel is short or long. अ, इ, उ, ऋ, and ऌ are short vowels; आ, ई, ऊ, ॠ ॡ, ए, ऐ, ओ and औ are long ones. If a short vowel is followed by an anusvāra or visarga or a conjunct consonant, it becomes long in prosody. So also the last syllable of a pāda is either long or short according to the exigence of the metre (सानुस्वारश्च दीर्घश्च विसर्गी च गुरुर्भवेत् । वर्णः संयोगपूर्वश्च तथा पादान्तगोऽपि वा).

In stanzas of the जाति class, one मात्रा is allotted to a short vowel and two to a long one.

For the purpose of scanning stanzas regulated by the number of syllables, a quarter is divided into गणs (feet) of three syllables each, and in case the number of syllables in the quarter is not exactly divisible by three, each of the remaining syllables becomes a गण. The following verse gives the names and scheme of possible गणs (आदिमध्यावसानेषु यरता यान्ति लाघवम् । भजसा गौरवं यान्ति मनौ तु गुरुलाघवम् ॥ also मस्त्रिगुरुस्त्रिलघुश्च नकारो भादिगुरुः पुनरादिलघुर्यः । जो गुरुमध्यगतो रलमध्यः सोऽन्तगुरुः कथितोऽन्तलघुस्तः ॥) Expressed in symbols (the symbol ⏑ denoting a short syllable, and — a long syllable) the different गणs may be represented as follows :—

य ⏑ — — भ — ⏑ ⏑ म — — —
र — ⏑ — ज ⏑ — ⏑ न ⏑ ⏑ ⏑
त — — ⏑ स ⏑ ⏑ — ल ⏑ ग —

यति is the pause which we have to make in reading a pāda.

The Sākuntala has in all 209 verses and 24 different metres are used.

अनुष्टुभ्—8 syllables in a quarter. The fifth syllable of each quarter should be short, the sixth long, and the seventh short in the second and the fourth quarter (श्लोके षष्ठं गुरु ज्ञेयं सर्वत्र लघु पञ्चमम् । द्विचतुःपादयोर्ह्रस्वं सप्तमं दीर्घमन्ययोः ।). The following 33 verses are in this metre. (I) 5, 6, 10, 23; (II) 8, 14, 17, 18; (III) 1, 19, 22, 22A, 22B, 22E, 22F; (IV) 4, 7; (V) 14, 24, 26, 29; (VI) 14, 22, 23, 28, 32; (VII) 9, 13, 14, 15, 23, 28, 29.

इन्द्रवज्रा—11 syllables in a quarter यति at the fifth. स्यादिन्द्रवज्रा यदि तौ जगौ गः; गणs त, त, ज, ग, ग. Two verses in this metre. (IV) 2; (V) 4.

उपजातिः—11 syllables in a quarter. This is a composite metre formed of the combination of इन्द्रवज्रा (defined above) and उपेन्द्रवज्रा (which is exactly like इन्द्रवज्रा, except that its first syllable is short), गणs ज, त, ज, ग, ग. The following 11 verses are in this metre. (II) 7; (III) 3; (V) 20, 25; (VI) 10, 24, 26; (VII) 2, 5, 19, 31.

उपेन्द्रवज्रा-only one verse (V) 5.

द्रुतविलम्बितम्—12 syllables in a quarter. यति at the 4th or twice at the 4th and the 8th. द्रुतविलम्बितमाह नभौ भरौ । गणs न, भ, भ, र. Six verses in this metre. (II) 12; (III) 18; (V) 27; (VI) 8, 9; (VII) 3;

प्रहर्षिणी—13 syllables in a quarter, यति at the 3rd. म्नौ ज्रौ गस्त्रिदशयतिः प्रहर्षणीयम्, गणs म, न, ज, र, ग. Two verses in this metre. (VI) 27, 30.

मन्दाक्रान्ता—17 syllables in a quarter. यति at the 4th and the 10th. मन्दाक्रान्ताम्बुधिरसनगैर्मो भनौ तौ गयुग्मम् । गणs म, भ, न, त, त, ग, ग; Seven verses in this metre. (I) 12, 30; (II) 15, 16; (III) 21A ; (IV) 3A, 3B.

मालिनी—15 syllables in a quarter. यति at the 8th. ननमयययुतेयं मालिनी भोगिलोकैः । गणs न, न, म, य, य. Nine verses in this metre. (I) 16, 71; (II) 4; (III) 3; (V) 7, 8, 19; (VII) 7, 34.

रुचिरा—13 syllables in a quarter, यति at the fourth. जभौ सैजा गिति रुचिरा चतुर्ग्रहैः गणs ज, भ, स, ज, ग. Only one verse in this metre (VII) 35.

रथोद्धता—11 syllables in quarter, यति at the 3rd and the 6th. रात्परैर्नरलगै रथोद्धता, गणs र, न, र, ल, ग. Only one verse in this metre (VII) 18.

वसन्ततिलका—14 syllables in a quarter. यति at the 8th. उक्ता वसन्ततिलका तभजाजगौ गः गणs त, भ, ज, ज, ग, ग; 30 verses in this metre. (I) 8, 24, 28; (II) 10, 13; (III) 10, 20, 27; (IV) 2, 3, 11, 13, 14, 15, 20; (V) 2, 3, 6, 22, 23; (VI) 12, 16, 20, 25; (VII) 4, 6, 17, 25, 26, 32.

वंशस्थविलम्—(also called) वंशस्थम् and (वंशस्तनितम्). 12 syllables in a quarter. यति at the fifth वदन्ति वंशस्थविलं जतौ जसै. गणs ज, त, ज, स; 16 verses in this metre. (I) 15, 19, 20; (III) 13, 22D, 22G; (IV) 1; (V) 12, 15, 17; (VI) 13, 18, 29; (VII) 10, 16, 30.

शार्दूलविक्रीडितम्—19 syllables in a quarter. यति at the 12th. सूर्याश्वैर्यदि मः सजौ सततगाः शार्दूलविक्रीडितम्। गणs म, स, ज, स, त, त, ग; 21 verses in this metre. (I) 11, 27; (II) 2, 5, 6; (III) 9, 25; (IV) 5, 6, 9, 17, 18; (V) 9; (VI) 4, 5, 6, 17; (VII) 8, 11, 12, 27;

शालिनी—11 syllables in a quarter, यति at the 4th. मात्तौ गौ चेच्छालिनी वेदलोकैः, गणs, म, त, त, ग, ग. Only one verse in this metre (V) 30.

शिखरिणी—17 syllables in a quarter, यति at the 6th. रसै रुद्रैश्छिन्ना यमनसभलागः शिखरिणी. गणs य, म, न, स, भ, ल, ग. 8 verses in this metre (I) 9, 21; (II) 11; (III) 8, 26; (V) 10; (VI) 10; (VII) 33.

हरिणी—17 syllables in a quarter, यति at the 6th and the 10th. नसमरसलागः षड्वेदैर्हयैर्हरिणी मता. गणs न, स, म, र, स, ल, ग, Three verses in this metre (III) 12; (IV) 19; (VII) 24.

स्रग्धरा—21 syllables in a quarter, यति at the 7th and the 14th. म्रभ्नैर्यानां त्रयेण त्रिमुनियतियुता स्रग्धरा कीर्तितेयम्. गणs म, र, भ, न, य, य, Only two verses in this metre (I) 1, 7.

त्रिष्टुभ्—11 syllables in a quarter. This is a Vedic metre. Only one verse in this metre (IV) 7.

All the above metres are समवृत्त. Of the अर्धसमवृत्त, the following are used in our play.

अपरवक्त्रम्—अयुजि ननरला गुरुः समे तदपरवक्त्रमिदं नजौ जरौ; गणs न, न, र, ल, ग, (odd quarter), ज, ज, ज, र, (even quarter). Only two verses in this metre (IV) 10; (V) 1.

औपच्छन्दसिकम्—(Like वैतालीयम् with a sight difference) पर्यन्ते यौ तथैव शेषमौपच्छन्दसिकं सुधीभिरुक्तम्। Four verses in this metre (III) 23, 24; (VII) 20, 21.

पुष्पिताग्रा—अयुजि नयुगरेफतो यकारो युजि तु नजौ जरगाय पुष्पिताग्रा, गणs न, न, र, य (odd quarter) न, ज, ज, र, ग (even quarter). 3 verses in this metre (I) 29; (II) 3; (VI) 11.

(औपच्छन्दसिकम् and वैतालीयम् are treated in the Mātrā scheme, as well (वैतालीयम् being defined as षड्विषमेऽष्टौ समे कलास्ताश्च समे स्युर्निरन्तराः। न समात्र पराश्रिता कला वैतालीयेऽन्ते रलौ गुरु :॥)

वैतालीयम्—(also called वियोगिनी or सुन्दरी) विषमे ससजा गुरुः समे सभरा लोऽथ गुरुर्वियोगिनी. गणs स, स, ज, ग (odd quarter), स, भ, र, ल, ग (even quarter). 3 verses in this metre (II) 19; (VI) 1; (VII) 1.

Of the जाति class आर्या is used in our play.

आर्या—The general definition is:—यस्याः प्रथमे पादे द्वादश मात्रास्तथा तृतीयेऽपि। अष्टादश द्वितीये चतुर्थके पञ्चदश सार्या॥ (there are as many as nine varieties of आर्या). 41 verses are in this metre (I) 2, 3, 13, 14, 18, 22, 25, 26, 31; (II) 1, 9; (III) 2, 5, 6, 7, 11, 14, 16, 17, 21, 22C, 22I, ; (IV) 12, 16, 21; (V) 11, 13, 16, 18, 21, 23A, 28, 31; (VI) 2, 3, 7, 15, 19, 21, 31; (VII) 22.

गीति—Only two verses belong to the गीति class (आर्यापूर्वार्धसमं द्वितीयमपि भवति यत्र हंसगते। छन्दोविदस्तदानीं गीतिंताममृतवाणि भाषन्ते ॥) (I) 4; (III) 15;

Appendix D

Index of Important Words and Topics

Appendix E

अभिज्ञानशाकुन्तलस्थपद्यानां वर्णानुक्रमसूचीपत्रम्*

* Against Verses in the Foot-notes are shown the page of the text where they are to be found.

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